



# POEMS

Prescribed for the Matriculation  
Examination of 1913

BY

THE UNIVERSITY OF ALLAHABAD

WITH NOTES

BY

A PROFESSOR OF ENGLISH



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# POEMS PRESCRIBED

FOR

## THE MATRICULATION EXAMINATION.

### **An Evening on the Ganges.**

Our task is done! On Ganga's breast  
The sun is sinking down to rest ;  
And, moor'd beneath the tamarind bough,  
Our bark has found its harbour now.

With furled sail, and painted side,

5

Behold the tiny frigate ride.

Upon her desk, 'mid charcoal gleams,

The Moslem's savoury supper steams ;

While all apart, beneath the wood,

The Hindu cooks his simpler food.

10

Come, walk with me the jungle through ;

If yonder hunter told us true,

Far off, in desert dank and rude,

The tiger holds his solitude ;

Nor (taught by recent harm to shun

15

The thunders of the English gun)

A dreadful guest, but rarely seen,  
Returns to scare the village green.

Come boldly on ! no venom'd snake  
Can shelter in so cool a brake. 20  
Child of the sun ! he loves to lie  
'Midst Nature's embers, parch'd and dry,  
Where o'er some tower in ruin laid,  
The pipal spreads its haunted shade ;  
Or round a tomb his scales to wreathe, 25  
Fit warder in the gate of death !

Come on ! Yet pause ! Behold us now  
Beneath the bamboo's arched bough,  
Where, gemming oft that sacred gloom,  
Grows the geranium's scarlet bloom, 30  
And winds our path through many a bower  
Of fragrant tree and giant flower ;  
The ceiba's crimson pomp display'd  
O'er the broad plantain's humbler shade,  
And dusk ananas' prickly blade ; 35  
While o'er the brake, so wild and fair,  
The betel waves his crest in air.  
With pendent train and rushing wings,  
Aloft the gorgeous peacock springs :

And he, the bird of hundred dyes, 40  
Whose plumes the dames of Ava prize.

So rich a shade, so green a sod,  
Our English fairies never trod !  
Yet who in Indian bow'rs has stood,  
But thought on ' good green wood ? ' 45  
And bless'd beneath the palmy shade,  
Her hazel and her hawthorn glade,  
And breath'd a prayer (how oft in vain !),  
To gaze upon her oaks again ?

A truce to thought ! the jackal's cry 50  
Resounds like sylvan revelry ;  
And through the trees yon failing ray  
Will scantily serve to guide our way.  
Yet mark ! as fade the upper skies,  
Each thicket opes a thousand eyes : 55  
Before, beside us, and above,  
The fire-fly lights his lamp of love,  
Retreating, chasing, sinking, soaring,  
The darkness of the copse exploring ;  
While, to this cooler air confest, 60  
The broad dhatùra bares her breast  
Of fragrant scent and virgin white,  
A pearl around the locks of night !



Still as we pass, in soften'd hum.  
 Along the breezy alleys come. 65  
 The village song, the horn, the drum.  
 Still, as we pass, from bush and briar,  
 The shrill cigâla strikes his lyre ;  
 And what is she, whose liquid strain  
 Thrills through yon copse of sugar-cane ? 70  
 I know that soul-entrancing swell !  
 It is—it must be—Philomel !

Enough, enough ; the rustling trees  
 Announce a shower upon the breeze,—  
 The flashes of the summer sky 75  
 Assume a deeper, ruddier dye ;  
 Yon lamp that trembles on the stream,  
 From forth our cabin sheds its beam ;  
 And we must early sleep, to find  
 Betimes the morning's healthy wind. 80  
 But oh ! with thankful hearts confess  
 Ev'n here may be happiness ;  
 And He, the bounteous, Sire, has given  
 His peace on earth—his hope of heaven.

HEBER.

## The Graves of A Household.

1.

THEY grew in beauty, side by side.  
They filled one home with glee—  
Their graves are severed far and wide,  
By mount, and stream, and sea.

2.

The same fond mother bent at night  
O'er each fair sleeping brow ;  
She had each folded flower in sight—  
Where are those dreamers now ?

3.

One 'midst the forests of the west,  
By a dark stream is laid—  
The Indian knows his place of rest,  
Far in the cedar-shade.

4.

The sea, the blue lone sea, hath one—  
He lies where pearls lie deep ;  
He was the loved of all, yet, none  
O'er his low bed may weep.

## 5.

One sleeps where southern vines are dressed  
 Above the noble slain ;  
 He They wrapt his colours round his breast,  
 On a blood-red field of Spain.

## 6.

And one—o'er her the myrtle showers  
 Its leaves, by soft winds fanned ;  
 She faded, 'midst Italian flowers—  
 The last of that bright band.

## 7.

And parted thus they rest, who played  
 Beneath the same green tree ;  
 Whose voices mingled as they prayed  
 Around one parent knee !

## 8.

They that with smiles lit up the hall,  
 And cheered with song the hearth—  
 Alas for love ! if *thou* wert all,  
 And naught beyond, O earth !

## About Ben Adhem and the Angel.

ABOUT BEN ADHEM (may his tribe increase)  
 Awoke one night from a deep dream of peace  
 And saw, within the moonlight in his room,  
 Making it rich and like a lily in bloom,  
 An angel writing in a book of gold :— 5  
 Exceeding peace had made Ben Adhem bold,  
 And to the presence in the room he said,  
 “ What writest thou ? ”—The vision raised its head,  
 And with a look made of all sweet accord  
 Answered, “ The names of those who love the 10  
     Lord.”  
 “ And is mine one ? ” said Abou. “ Nay, not so,”  
 Replied the Angel. Abou spoke more low,  
 But cheerly still, and said, “ I pray thee then,  
 Write me as one that loves his fellow-men.”  
 The angel wrote, and vanish'd. The next night 15  
 It came again with a great wakening light,  
 And show'd the names whom love of God had bless'd,  
 And lo ! Ben Adhem's name lead all the rest.

LEIGH HUNT.

## The Man of Life Upright.

1.

THE man of life upright,  
Whose guiltless heart is free  
From all dishonest deeds,  
Or thought of vanity ;

2.

The man whose silent days  
In harmless joys are spent,  
Whom hopes cannot delude  
Nor sorrow discontent ;

3.

That man needs neither towers  
Nor armour for defence,  
Nor secret vaults to fly  
From thunder's violence :

4.

He only can behold  
With unaffrighted eyes,  
The horrors of the deep  
And terrors of the skies.

5.

Thus, scorning all the cares  
That fate or fortune brings,  
He makes the heaven his book,  
His wisdom heavenly things ;

6.

Good thoughts his only friends,  
His wealth a well-spent age,  
The earth his sober inn  
And quiet pilgrimage.

T. CAMPION.

## Character of The Happy Warrior.

Who is the happy Warrior ? who is he  
That every man in arms should wish to be ?

—It is the generous Spirit, who, when brought  
Among the tasks of real life, hath wrought  
Upon the plan that pleased his childish thought : 5  
Whose high endeavours are an inward light  
That makes the path before him always bright :  
Who, with a natural instinct to discern  
What knowledge can perform, is diligent to learn ;  
Abides by this resolve, and stops not there, 10  
But makes his moral being his prime care ;  
Who, doomed to go in company with Pain,  
And Fear, and Bloodshed, miserable train !  
Turns his necessity to glorious gain ;  
In face of these doth exercise a power 15  
Which is our human nature's highest dower ;  
Controls them and subdues, transmutes, bereaves ;  
Of their bad influence, and their good receives :  
By objects, which might force the soul to abate  
Her feeling, rendered more compassionate ; 20  
Is placable—because occasions rise  
So often that demand such sacrifice ;  
More skilful in self-knowledge, even more pure,  
As tempted more ; more able to endure,

As more exposed to suffering and distress ; 25  
 Thence, also more alive to tenderness. X

—'Tis he whose law is reason ; who depends  
 Upon that law as on the best of friends ;  
 Whence, in a state where men are tempted still  
 To evil for a guard against worse ill, 30  
 And what in quality or act is best  
 Doth seldom on a right foundation rest,  
 He fixes good on good alone, and owes  
 To virtue every triumph that he knows :

—Who, if he rise to station of command, 35  
 Rises by open means ; and there will stand  
 On honourable terms, or else retire,  
 And in himself possess his own desire ;  
 Who comprehends his trust, and to the same  
 Keeps faithful with a singleness of aim ; 40  
 And therefore does not stoop, nor lie in wait  
 For wealth, or honours, or for worldly state ;  
 Whom they must follow ; on whose head must fall,  
 Like showers of manna, if they come at all :  
 Whose powers shed round him in the common strife, 45  
 Or mild concerns of ordinary life,  
 A constant influence, a peculiar grace ;  
 But who, if he be called upon to face  
 Some awful moment to which Heaven has joined



Great issues, good or bad for human kind, 50  
 Is happy as a lover ; and attired  
 With sudden brightness, like a man inspired ;  
 And, through the heat of conflict, keeps the law  
 In calmness made, and sees what he foresaw ;  
 Or if an unexpected call succeed, 55  
 Come when it will, is equal to the need :

—He who, though thus endued as with a sense  
 And faculty for storm and turbulence,  
 Is yet a soul whose master-bias leans  
 To homefelt pleasures and to gentle scenes ; 60  
 Sweet images ! which, wheresoe'er he be,  
 Are at his heart ; and such fidelity  
 It is his darling passion to approve ;  
 More brave for this, that he hath much to love :

—'Tis, finally, the man, who, lifted high, 65  
 Conspicuous object in a Nation's eye,  
 Or left unthought-of in obscurity.  
 Who, with a toward or untoward lot,  
 Prosperous or adverse, to his wish or not,  
 Plays, in the many games of life, that one 70  
 Where what he most doth value must be won :  
 Whom neither shape of danger can dismay,  
 Nor thought of tender happiness betray ;  
 Who, not content that former worth stand fast,

Looks forward, preserving to the last, 75  
 From well to better, daily self-surpast :  
 Who, whether praise of him must walk the earth  
 For ever, and to noble deeds give birth,  
 Or he must go to dust without his fame,  
 And leave a dead unprofitable name, 80  
 Finds comfort in himself and in his cause ;  
 And, while the mortal mist is gathering, draws  
 His breath in confidence of Heaven's applause :  
 This is the happy Warrior ; this is he  
 Whom every man in arms should wish to be. 85

W. WORDSWORTH.

## Simon Lee.

THE OLD HUNTSMAN,  
WITH AN INCIDENT IN WHICH HE WAS CONCERNED.

1.

In the sweet shire of Cardigan,  
Not far from plasant Ivor-hall,  
An old man dwells, a little man,  
'Tis said he once was tall.  
Full five-and-thirty years he lived  
A running huntsman merry ;  
And still the centre of his cheek  
Is blooming as a cherry.

2.

No man like him the horn could sound,  
And hill and valley rang with glee  
When Echo bandied, round and round,  
The halloo of Simon Lee.  
In those proud days, he little cared  
For husbandry or tillage ;  
To blither tasks did Simon rouse  
The sleepers of the village.

3.

He all the country could outrun,  
Could leave both man and horse behind ;  
And often, ere the chase was done,  
He reeled and was stone-blind.

And still there's something in the world  
 At which his heart rejoices ;  
 For when the chiming hounds are out,  
 He dearly loves their voices !

## 4.

But, oh the heavy change !—bereft  
 Of health, strength, friends, and kindred, see !  
 Old Simon to the world is left  
 In liveried poverty.  
 His master's dead,—and no one now  
 Dwells in the Hall of Ivor ;  
 Men, dogs, and horses, all are dead ;  
 He is the sole survivor.

## 5.

And he is lean and he is sick ;  
 His body, dwindled and awry,  
 Rests upon ankles swoln and thick ;  
 His legs are thin and dry.  
 One prop he has, and only one,  
 His wife, an aged woman,  
 Lives with him, near the waterfall,  
 Upon the village common.

## 6.

Beside their moss-grown hut of clay,  
 Not twenty paces from the door,  
 A scrap of land they have, but they  
 Are poorest of the poor.

This scrap of land he from the heath  
 Enclosed when he was stronger ;  
 But what avails it now, the land  
 Which he can till no longer ?

## 7.

Oft, working by her husband's side,  
 Ruth does what Simon cannot do ;  
 For she, with scanty cause for pride,  
 Is stouter of the two.  
 And though you with your utmost skill  
 From labour could not wean them,  
 Alas ! 'tis very little—all  
 Which they can do between them.

## 8.

Few months of life has he in store,  
 As he to you will tell,  
 For still, the more he works, the more  
 Do his weak ankles swell.  
 My gentle reader, I perceive  
 How patiently you've waited,  
 And now I fear that you expect  
 Some tale will be related.

## 9.

O reader ! had you in your mind  
 Such stores as silent thought can bring,  
 O gentle reader ! you would find  
 A tale in everything.

What more I have to say is short,  
 And you must kindly take it :  
 It is no tale ; but, should you *think*,  
 Perhaps a tale you 'll make it.

## 10.

One summer day I chanced to see  
 This old man doing all he could  
 To unearth the root of an old tree,  
 A stump of rotten wood.  
 'The mattock totter'd in his hand ;  
 So vain was his endeavour,  
 That at the root of the old tree  
 He might have worked for ever.

## 11.

' You 're overtasked, good Simon Lee,  
 Give me your tool,' to him I said ;  
 And at the word right gladly he  
 Received my proffered aid.  
 I struck, and with a single blow  
 'The tangled root I severed,  
 At which the poor old man so long  
 And vainly had endeavoured.

## 12.

The tears into his eyes were brought,  
 And thanks and praises seemed to run  
 So fast out of his heart, I thought  
 They never would have done.

—I've heard of hearts unkind, kind deeds  
With coldness still returning ;  
Alas ! the gratitude of men  
Hath oftener left me mourning.

## The Ladder of St. Augustine.

1.

SAINT Augustine ! well hast thou said  
That of our vices we can frame  
A ladder, if we will but tread  
Beneath our feet each deed of shame.

2.

All common things, each day's events  
That with the hour begin and end,  
Our pleasures and our discontents,  
Are rounds by which we may ascend.

3.

The low desire, the base design  
That makes another's virtues less,  
The revel of the ruddy wine,  
And all occasions of excess ;

4.

The longing for ignoble things ;  
The strife, for triumph more than truth ;  
The hardening of the heart, that brings  
Irreverence for the dreams of youth ;



5.

All thoughts of ill ; and evil deeds  
That have their root in thoughts of ill ;  
Whatever hinders or impedes  
The action of the nobler will ;

6.

All these must first be trampled down  
Beneath our feet, if we would gain,  
In the bright fields of fair renown,  
The right of eminent domain.

7.

We have not wings, we cannot soar ;  
But we have feet to scale and climb  
By slow degrees, by more and more.  
The cloudy summits of our time.

8.

The mighty pyramids of stone,  
That wedge-like cleave the desert airs,  
When nearer seen and better known,  
Are but gigantic flights of stairs.

9.

The distant mountains, that uproar  
Their solid bastions to the skies,  
Are crossed by pathways, that appear  
As we to higher levels rise.

10.

The heights, by great men reached and kept,  
Were not attained by sudden flight ;  
But they, while their companions slept,  
Were toiling upwards in the night.

11.

Standing on what too long we bore  
With shoulders bent and downcast eyes,  
We may discern, unseen before,  
A path to higher destinies.

12.

Nor deem the irrevocable past  
As wholly wasted, wholly vain,  
If rising on its wrecks at last  
To something nobler we attain.

LONGFELLOW.

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# An evening on the Ganges.

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## INTRODUCTION.

**The Author.**—Reginald Heber, D. D., the author of the above named piece of poetry, was born in 1783 and was educated at Oxford. After his return from a tour on the continent, he was appointed a Rector in 1807. He married Amelia, the daughter of the Dean of St. Asaph and was subsequently made the prebend of the Cathedral. In 1823, he was sent to India as the Bishop of Calcutta ; but he soon died at Trichinapalli, (1826).

**His works.**—R. Heber is famous for his sacred poetry. He wrote many hymns, ' Palestine ' and several other poems. He also edited the works of Jeremy Tayler and translated many pieces.

**Summary.**—The poetry is a description of the wild scenery on the banks of the Ganges and the feelings of the author while observing the same. One evening, at about sunset, the author, with some companions, alights from his boat and proceeds straight to enjoy the wild scenery on the bank. He is quite sure that the tiger must have abandoned that place for a denser and remoter forest. Nor is he afraid of cobras, for he knows that they do not haunt such a cold, damp place. Some of the scenes peculiarly strike the mind of the poet. The bamboos on either side meet overhead so as to form arches whose beauty is increased by the red flowers of the geranium. The red flowers of ceiba appear still more beautiful being displayed over the green shade of plantains and ananas. Next he marks the tall betel trees, moving to and fro in the air, and the peacock with its beautiful plumage.

Here the poet is reminded of his native land where the scenery is not so rich ; but still his native sceneries are peculiarly dearer to him. His imagination is suddenly arrested by the jackal's cry. Darkness approaches and fireflies appear everywhere while at

the same time Dhatura opens its flowers. As they pass on they hear the village music and the songs of cigaly, and nightingale.

Meanwhile the sky becomes cloudy, with prospects of rain. They turn back and guide themselves by the light, in their boat. At the end of the journey the poet is convinced of the even-handedness of God in the distribution of his bounties.

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## ANNOTATION.

### Lines 1—10.

**Prose order.**—Our task is done! The sun is sinking down to rest on the breast of the Ganga. And our bark, (being) moored beneath the tamarind bough, has now found its harbour. Behold the tiny frigate ride, with furled sail, and painted side. The Moslems's savoury supper steams upon her deck, amid charcoal gleams; while the Hindu cooks his simpler food, all apart, beneath the wood.

### NOTES.

1. **Our task is done**—our work is over. The task that is meant here is the boating on the Ganges.

**Ganga's**—mark the grammatical irregularities here—(1) the omission of the definite article “the” before the word Ganga, though it is the name of a river and (2) the use of the possessive case with the same, though it is an inanimate object. The irregularities of the kind are allowed in poetry and are called poetical licence.

**Ganga's breast**—the surface of the Ganges. The river is here imagined to be like a sleeping woman, with her face turned upwards.

**On Ganga's.....to rest**—this simply means that the sun is setting. The poet is observing the beautiful reflection of the setting sun on the surface of the water and hence he says so.

3. **Moored**—fastened or bound by means of a rope or chain.

**Tamarind**—a kind of Indian tree known as “Imli.”

**Bough**—branch of a tree. Some take it for an example of synecdoche, (the part being put for the whole) and explain it as “tree.” There is no necessity for it, for the picture is of one or two

branches of a tamarind tree stretching over that part of the river where the boat is fastened (submitted).

4. **Bark**—a small boat.

**Harbour**—a place of shelter for ships, etc., *i. e.*, a port.

**Moored beneath...now**—our small boat is sheltered by the projecting branches of the tamarind tree, as if in a harbour.

5. **Furled**—rolled up.

**Furled sail**—the sail is rolled up and tied over, for they no longer require the boat to move.

**Painted side**—the outside of a boat is generally painted to protect it from water.

6. **Behold**--see.

**Tiny**—small.

**Frigate**—literally means a small warship of high speed and great fighting power. The poet is humorous in calling his small boat, a war-ship. The figure is irony.

**Ride**—float on the surface of water.

**Ride**—to ride ; it is a gerundial infinitive (with “to” omitted) and with frigate, forms the compound object of “behold” (Compare—I saw him *come* ; I saw him *read* &c.)

7. **Desk**—the upper board of a boat.

**‘Mid**—amid ; in the midst of.

**Charcoal**—coal prepared by charring or slightly burning, wood.

**Gleams**—flashes of light.

**Charcoal gleams**—flashes of light ; issuing from burning charcoal.

8. **Moslem’s**—the Mussalman’s.

**Savoury**—delicious or tasteful.

**Supper**—night meal.

**Steams**—is sending up vapours, being just cooked.

**Savoury supper steams**—mark the alliteration.

**Upon her.....steams**—The Mohammadans are cooking their tasteful evening food on board the boat, with the help of charcoal fire.

9. **All**—altogether. It is an adverb modifying another adverb “apart”.

Apart—separate.

All apart—completely aside.

Wood—here means trees.

10. Simpler—as contrasted with the “savoury supper” of the Moslems.

While all.....food—the Hindu, on the other hand cooks his plainer food under a tree, quite aloof from others. The Poet marks two things regarding the Hindu and his food and they are (1) his caste prejudice and (2) his simple diet, probably due to his being a vegetarian.

Explanation.—Our boating trip is now at end. The sun is about to set and his rays are beautifully reflected on the surface of the Ganges. Our small boat has now been tied up near the bank and the projecting branch of the tamarind tree is protecting it, as if in a harbour. Look at our small boat that is floating on the water, with its sail rolled up and with its sides well painted. The Mussalman boatmen are cooking their delicious evening food over charcoal fire, on board the boat itself; while the Hindus are cooking their simpler food all aloof underneath the trees.

#### Lines 11-18.

Prose order.—Come, walk through the jungle with me; if that hunter told us true, the tiger holds his solitude far off, in dank and rude desert; nor, taught by recent harm to shun the English gun, (the tiger), a dreadful guest (which is) but rarely seen, returns to scare the village green.

#### NOTES.

11. Come.....through—this is addressed to some companion, who is supposed to be walking with the poet.

12. Yonder—that; demonstrative adjective now mostly used in poetry.

True—truth; and *not truly*. True is not an adjective used as an adverb; but one used as a noun. If we do not take it as a noun,

the verb "told" will go without a direct object, "us" being its indirect object. The choice of the adjectival form is for the purpose of rhyming with "through."

13. Far off—far away from this place.

Dank and rude—damp and wild.

Desert dank—mark the alliteration.

14. Holds his solitude—confines itself to the lonely place.

15. Nor—and not.

Recent—late.

Recent harm—refers to the tiger hunting, which has, of late, become a great sport.

Shun—avoid.

16. Thunders—the thunderlike reports.

The English gun—the guns of the English sportsmen.

Taught by.....gun—the English people have, of late, taken to tiger hunting as a great sport and therefore the poor beasts are very much afraid of their guns and try to avoid them.

17. Dreadful—fearful.

Guest—one who visits.

Dreadful guest—one whose visits cause great fear to people.

But—only. It is an adverb.

Rarely—seldom.

But rarely seen—which seldom appears.

18. Scare—terrify.

The village green—the green fields about the village.

To scare the village green—to terrify the village people, by its appearance in the green fields, around it.

Explanation.—Come along, let us take a walk together, through the jungle. If what that hunter tells us be true, then the tiger must have taken to live in the lonely innermost parts of the damp and wild forest. The recent tiger huntings must have taught the beast to avoid the English guns and therefore, it will no longer approach the village fields, and cause great fear to the people.



## Lines 19—26.

**Prose order.**—Come on boldly, no venom'd snake can shelter in a brake so cool. (Being) a child of the sun, he loves to lie amidst parched and dry embers of nature, over some tower, laid in ruins, where the pipal spreads its haunted shade; or round a tomb to wreathe its scales, (it being) a fit warder in the gate of death.

## NOTES.

19. Come boldly on—proceed without any fear.

Venom'd—poisonous.

20. Shelter—find protection, *i. e.*, live safely.

Brake—bush.

So cool a brake—such a cool underwood.

21. Child of the sun—one who is found in hot countries; *i. e.*, a native of hot countries.

22. Embers—literally means burning ashes and in this sense it is chiefly used in plural. Here it means dry leaves &c. just dried up by the hot sun.

Nature's embers—leaves &c. just dried up by the natural fire *viz.*, the sun.

Parched—dried up.

Parched and dry—both mean the same thing; the repetition is due to emphasis.

23. In ruin laid—lying in ruins.

24. Pipal—one of the most common trees of India, held sacred by the Hindus.

Haunted—frequented by devils. It is a superstition of the ignorant people of India that pipals are generally haunted by devils. Note that the haunted places are peculiarly made fit for snakes also.

25. Scales—small round plates that are found on the skin of certain animals such as fish, snakes &c. Here it means the body, part put for the whole. The poet is peculiarly marking the scales of a curling snake.

To wreathe—to encircle.

26. **Warder**—gate-keeper or guard.

The gate of death—tomb; it is so called because man enters the mysterious life after death, through the tomb.

Fit warder.....death—the snake is called a fit guard of the tomb, because its poisonous bite always results in death.

**Explanation.**—Proceed with me without any fear; for no snake can ever dwell in such a cool underwood. Being a native reptile of hot countries, it naturally likes to live in the midst of waste rubbish such as dry leaves &c., over some ruined tower, under the shade of some pipal tree, which is also believed to be the haunting place of devils. Or you will generally find it twisting round a tomb, its poisonous bite peculiarly qualifying it to play as it were, the part of a guard over it.

Note, in the above passage, how the ideas of the haunting of devils and of tomb add to dreadfulness of the place, generally frequented by snakes.

#### Lines 27—41.

**Prose order.**—Come on, yet pause! Behold us now beneath the arched bough of the bamboos, where grows the scarlet bloom of the geranium, often gemming that sacred gloom; (where) our path winds through many a bower of fragrant tree and giant flower; and (where) the crimson pomp of the ceiba (is) displayed over the humbler shade of the broad plantain and the prickly blade of dusk ananas; while the betel waves his crest in air, over so wild and (so) fair a brake. The gorgeous peacock springs aloft, with pendent train and rushing wings: and he (is) the bird of hundred dyes, whose plumes the dames of Ava prize.

#### NOTES.

27. Come on yet pause!—first of all they wanted to proceed; but being struck with the beauty of the scenery they pause to enjoy the same.

Behold us now—see we are now etc.

28. **Arched bough**—branches that come from oppsite sides and meet overhead, so as to form arches.

29. **Gemming**—shining like gems or precious stones; *i. e.*, being very bright.

**Oft**—poetical use for often; here means at places (and not at times).

**Sacred gloom**—sacred darkness. The darkness of such places is peculiarly fit for sacred thoughts and hence they were frequented by our old sages.

**Gemming oft...gloom**—the red flowers are so bright that they appear to illuminate the sacred darkness of the forest.

30. **Geranium**—a plant with red flowers.

**Scarlet**—bright red.

**Bloom**—flower.

31. **Winds**—turns this way and that way; meanders.

**Many a**—a great many.

**Bower**—a shady recess, with trees or plants growing all round.

32. **Fragrant**—sweet scented.

**Giant**—a mythical person of tremendous size; hence it means, metaphorically, anything of enormous size.

**Giant flower**—large flower.

33. **Ceiba**—a kind of plant, with beautiful flowers.

**Crimson**—deep red.

**Pomp**—show; splendour.

**Crimson pomp**—deep red flowers. Pomp is used for flowers because they are remarkable for their great splendour.

**Displayed**—exhibited.

34. **Broad plantain**—plantain tree with broad leaves.

**Humbler**—milder; as opposed to the bright red colour of the flowers.

**Shade**—colour, forming back ground to red flowers.

35. **Dusk**—dark.

**Ananas**—a kind of plant called pineapple.

**Prickly**—thorny.

**Blade—leaf.** The leaf of pineapple somewhat resembles the blade of a sword.

The ceiba's.....blade—the bright red flowers of the ceiba appear much more beautiful, because just behind them are the milder colours of the plantain and ananas leaves. Mark the beauty of the artistic imagination of the poet in this, as well as in other pictures.

36. Wild—luxuriant.

37. Betel—a kind of palm, with a slender trunk, shooting up to a great height, and yielding our betel-nuts or "*Supari*."

**Crest**—bunch of leaves at the top.

**Waves his crest in air**—moves its head to and fro in the air. Its trunk being very slender the tree is easily moved by the current of air.

38. Pendent—hanging; suspending.

**Train**—long tail.

**Pendent train**—the peacock's tail being long, hangs down behind it.

**Rushing**—moving swiftly.

39. Aloft—high up.

**Gorgeous**—splendid; magnificent.

40. He—is the subject of "is" understood. He, the bird of hundred dyes=He is the bird of hundred dyes.

**Hundred**—is used indefinitely and means many.

**Dyes**—colours.

**The bird of hundred dyes**—the bird having a large number of colours.

41. Plumes—feathers.

**The dames**—the ladies.

**Ava**—the old Capital of Upper Burma.

**Prize**—value.

**Explanation.**—Come along, let us proceed. No, but wait a little to enjoy the beautiful scenery of the place. See now we are under

the branches of the bamboos, which, shooting up from opposite sides, meet over head so as to form a kind of wild arch. Mark the bright red flowers of the geranium, which like so many gems illuminate, as it were, the pitch and melancholy darkness of the thick wilderness, which is congenial to sacred thoughts. Look how our path meanders through a large number of shady recesses, covered over by sweet smelling trees and flowers of enormous size. See how beautiful are the deep red flowers of the ceiba plant, especially as they are exhibited over a back ground of milder colours, formed by the broad plantain leaves, above and the dark, pink coloured, blade-like leaves of the ananas, below. Look how the tall and slender betel palms that shoot up very much higher than this beautiful wilderness of luxuriant growth, are moving their leafy tops, to and fro, in the air. How beautiful is the peacock with her plumage hanging down and her wings moving rapidly, when it flies high up in the air. This is the many coloured bird whose feathers are much valued at the hands of Burmese ladies.

#### Lines 42-49.

**Prose order.**—Our English fairies never trod so rich a shade or so green a sod. Yet, who has stood in Indian bowers, that did not think on "good green wood," that did not, beneath the palmy shade (of India), bless her (England's) hazel and hawthorn glade and that did not breathe a prayer, often in vain, to gaze again upon her oaks?

#### NOTES.

42. Rich—thick.

Shade—the dark part of the picture; here it means, the collection of trees, because such a collection always gives a thick shade of green colour to the scenery.

So rich a shade—such a scenery of thick trees and bushes.

Sod—a piece of land.

So green a sod—such a piece of land which is remarkable for its green grass.

43. Fairies—nymphs ; or inferior goddesses such as preside over rivers, lakes, woods, &c ; here goddesses of forests.

Trod—walked over.

So rich.....trod—English nymphs have never presided over so thick and so green a forest, as we see in India ; *i. e.*, forests in England are not at all so thick or so green.

44. Who--what Englishman.

Bowers—a shady recess, covered by thick trees or bushes.

45. But--that not. But is used as a relative pronoun, in a negative sense.

But thought—that not thought, *i. e.*, that did not think.

Good green wood—beautiful green wood of England.

46. Blessed—praised.

The palmy shade—the shade of palm trees.

47. Her—England's.

Hazel—A wild English tree, which yields a kind of nut ; object of “blessed.”

Hawthorn—A kind of small plant.

Glade—A kind of avenue in a wood, covered with grass.

Her hazel and her hawthorn—mark the alliteration.

Yet who.....green wood, &c.—*i. e.* Every one who stands in the bowers of Indian forest will surely think of the good green wood of his own country, &c.

48. Breathed a prayer—prayed.

How oft in vain—such prayers have been often turned out useless. Oft is poetical for often.

49. Gaze—to look steadily on.

Oak—a good timber tree, generally used for building ships.

Explanation.—A forest with such a thick collection of trees and with so green a plot of land, is never seen in England at all. Nevertheless there is hardly an Englishman, who, even when he is standing in the shady recess of Indian forests, does not think upon the beautiful green woods of his native country. Though

standing in the shade of beautiful Indian palms, he will, nevertheless, praise his own English woods where the hazel grows in abundance, and where there are many wild avenues bordered by hawthorn hedges. He often prays to God, though generally in vain, that he may have another opportunity to gaze upon the English oaks.

The poet is so intensely musing upon his own native land that he believes every other Englishman to do the same thing. It is also natural that one should feel so much for his native country.

#### Lines 50—72.

**Prose order.**—(Let there be) a truce to thought. The jackal's cry resounds like sylvan revelry; and that failing ray will serve scanty to guide our way through the trees. Yet mark! as the upper skies fade, each thicket opens a thousand eyes. Retreating, chasing, sinking, soaring and exploring the darkness of the copse, the fire-fly lights his lamp of love, before, beside and above us; while, (having) confessed to this cooler air, the broad dhatura bares her breast of fragrant scent and virgin whiteness and (looks like) a pearl around the locks of night. As we pass, the song, the horn (and) the drum (of) the village people, come still in softened hum, along the breezy alleys. As we pass, the shrill eigala strikes his lyre still from bush and bair; and what is she whose liquid strain thrills through that copse of sugar-cane? I know that soul-entrancing swell. It is, and it must be, Philomel!

#### NOTES.

50. **Truce**—is literally a temporary suspension of hostilities; hence it means a temporary pause.

**A truce to thought**—let thoughts stop for a while; for otherwise they cannot enjoy the sights and sounds that pass around them. It is a well-known psychological law that reflective thought is very much opposed to external observation.

51. **Resounds**—produces echoes.

**Sylvan**—pertaining to a forest or wood.

**Revelry**—noisy festivity; clamorous merry making.

The jackal's.....revelry—the noise of the jackals is producing echoes in the forest, as if it came from a company of clamorous revelers, feasting in the wood.

52. Failing ray—the fading twilight of the evening.

53. Scantly—imperfectly.

To guide our way—to help us to find our way through.

54. Fade—become darker.

Upper skies—the sky above head. The plural is probably due to the fact that they are seeing several patches of the same sky through the openings of the trees, in the forest where they could not see the whole of it, at once.

55. Thicket—bush.

Opes—opens (poetical).

Thousand—is used indefinitely for a large number.

Eyes—here means fire-flies. Fire-flies are called eyes, because their feeble light helps the eye to see objects, in darkness though imperfectly.

56. Before.....above—on all sides.

57. Lights—burns.

Lamp of love—probably means lovely lamp. (Submitted); some take that “the light of the fire-fly is called the lamp of love, because it is intended to attract its lover, the male glow-worm.”

Lights his lamp of love—mark the alliteration.

The fire-fly.....love—the fire-fly glows beautifully.

58. Retreating—going backward, or withdrawing.

Chasing—pursuing one another.

Sinking—coming down.

Soaring—flying on high.

59. Copse—bush or thicket.

Exploring—flying to all parts of the thicket, as if examining each part *i. e.*, they make each dark part of the thicket visible.

The darkness.....exploring—as the fire-flies fly through every part of the thicket, they illuminate all those dark parts and thus make the otherwise invisible parts, visible to us.



60. **To this.....confest**—having confessed her (its) love to the cooler air. Dhatura is compared here to a maiden and the cooler air to her male lover.

61. **Dhatura**—a kind of Indian plant, bearing white-flowers.

**Bares her breast**—opens her bosom, *i. e.*, opens her flowers.

**Fragrant**—sweet smelling.

**Virgin**—an unmarried woman. Hence it means pure here.

**Virgin white**—purely white.

63. **A pearl... ..night**—the white flowers of dhatura shine in the darkness of the night, just as pearls shine in the dark tresses of a lady. The white flowers are compared to pearls, the night, to a lady, and the darkness, to her tresses. It must be remembered that the darkness is not yet complete and hence it appears that the poet is rather thinking of the light coloured tresses of European ladies. No flowers could be seen in pitch darkness.

64. **Still**—continuously.

**As we pass**—as we proceed.

**Hum**—low buzzing sound, like that of the bees.

**In softened hum**—in a faint humming (or buzzing) noise.

65. **Breezy alleys**—narrow avenues with slowly blowing winds.

66. **The village.....drum**—the song, the blowing of the horn and the beating of the drum, of the village people.

67. **Bush and briar**—both mean thicket, the latter being generally of thorny plants. Mark the alliteration.

68. **Shrill**—making a sharp sound *i. e.*, a sound of high pitch.

**Cigala**—a kind of insect, resembling the grasshopper.

**Strikes**—plays upon.

**Lyre**—a kind of musical instrument.

**Strikes his lyre**—makes a musical noise.

69. **Liquid strain**—A sharp melodious song which flows, as it were, like water.

70. **Thrills**—pierces, as it were.

**Copse of sugar-cane**—bush made up of sugar-canes.

71. **Soul-entrancing**—which enraptures (or greatly pleases) the heart.

**Swell**—note or song.

72. **Philomel**—the nightingale. The allusion is as follows:—Tereus, king of Thrace, outraged Philomela, the sister of his wife and cut off her tongue, so that she may not reveal his conduct to his wife. Philomela, however, contrived to make her story known to her sister who, in revenge, cut off her son and served his flesh to her husband. Having come to know this, he pursued his wife who ran away to Philomela. In order to put an end to the sad story, the gods turned all the three into birds; the king was made a hawk, his wife a swallow and Philomela, a nightingale. Hence Philomela means a nightingale.

**Explanation.**—Let us cease thinking about our native land, for a while (in order to enjoy what is passing on around us.) The loud noise of the jackals is echoing through the forest and resembles the clamorous merriment of revellers in a feast. The decaying twilight of the evening will insufficiently help us to find our way out through the forest. Yet observe! As the sky, above us, continues to grow darker and darker, fire-flies, with their feeble light, appear in dark thickets below. These fire-flies throw their feeble, yet lovely, light in all directions, because they are constantly engaged in flying backwards, or pursuing one another, or flying downwards or rising high up in the air or flying all through the dark thickets, casting some light there. At the same time the cool breeze is blowing, carrying with it the sweet smell of the just opened, white Dhatura flowers. These purely white Dhatura flowers appear in the darkness of the night, just like pearls in the tresses of a lady. As we proceed along the wild avenues, enjoying the cool breeze thereof we hear faintly the song, the blowing of horn and the beating of drum of the village people. As we proceed on, we also hear the sharp sounds of the cigala, coming from among the bushes. That sweet, shrill, flowing sound which is coming from that yonder bush of sugar-canes is simply captivating and, I think, I am very familiar with it. It is surely the song of a nightingale.

## Lines 73-84.

**Prose order.**—Enough, enough: the rustling of the trees announces a shower upon the breeze: the flashes of the summer sky assume a deeper (and) ruddier dye; the yonder lamp, that trembles on the stream, sheds forth its beam from our cabin; and we must sleep early, to find, betimes, the healthy wind of the morning. But oh! confess with thankful hearts (that there) may be happiness, even here; and He, the bounteous Sire, has given His peace on earth and His hope of heaven.

## NOTES.

76. Enough, enough—we have seen enough of the forest and we must stop now.

**Rustling**—making a slight crackling noise.

74. Announce—indicate, show.

**Announce a shower**—show that a shower is near at hand, *i. e.*, about to fall.

75. Flashes—flashes of lightning.

**Summer sky**—In the latter part of summer, the sky is generally cloudy, that being the time of rains near Calcutta.

76. Assume.....dye—the lightning is becoming more and more bright and red; which indicates that the clouds are near.

77. Trembles—shakes much.

**On the stream**—in the river.

78. Cabin—the small room in the boat.

**Sheds its beam**—sends forth its light, *i. e.*, shines.

80. Betimes—in time.

**Healthy**—causing health, *i. e.*, agreeable.

81. With thankful hearts—hearts full of gratitude.

**Confess**—acknowledge; admit.

82. Even here—even in this world. ‘Even,’ implies that our world is generally full of miseries. Some interpret ‘here’ as meaning India. The learned poet of the above lines could never have been so narrow-minded as to entertain a misbelief that the

happiness were the monopoly of a certain portion of the earth's surface, even if it be his own native land. It were no new revelation to the learned poet that happiness was found even in India. The interpretation is wrong.

83. **He**—God.

**Bounteous**—generous.

**Sire**—Lord of the universe.

84. **Peace**—peace of mind.

**Hope of heaven**—hope of reward in heaven, for a virtuous life led in this world.

**Explanation.**—We have enjoyed enough of scenes and we must now stop proceeding further, for the wind that is gently blowing through the trees, shows that it is shortly going to rain. The flashes of lightning are increasing in their brightness and redness. (*i. e.*, the clouds are drawing near). The way back to our boat lies in the direction in which that yonder shaking light appears, for it is burning in the small apartment of our boat. We must go to bed soon, in order to get up early next morning and enjoy its agreeable breeze. We must admit, with hearts full of gratitude, that happiness may be secured even in this miserable world (*i. e.*, that happiness is not confined merely to the world beyond this). God, the generous Lord of the universe, has given us two things, *viz.*, the peace of mind and hope of reward in heaven, both being the sources of happiness.

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## The Graves of A Household.

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### INTRODUCTION.

**Author and biography.**—The author of the above named poetry is Felicia Dorothea Hemans. She was born at Liverpool in 1794. She began to compose verses even while she was very young and published her first poem called the “Early blossoms,” when she was only fourteen. In 1812, she married Captain Hemans who

died six years afterwards. Then she occupied herself with literary works and won a prize of the Royal Literature Society. In 1831, she went to Dublin where she died in 1835.

**Her works.**—"Early Blossoms" was her first work. "Dartmoor" brought her a prize from the Royal Literature Society. The most popular of her works is "The songs of the Affection." She wrote a large number of other poems.

**Her Poetry** is lyrical and descriptive. Her style is sweet and natural.

**Summary.**—Four children, the last of which was a girl, lived happily together under the same roof. But in their after life they were separated from one another and died in different places. While they were children, they used to sleep together under the care of the same loving mother, but their graves lie separated from one another. One of them died in America and was buried besides a river in a forest. One of them found a watery grave in the sea. The third, a soldier, was killed in a battle in Spain and was buried there. The fourth a female, died a gradual death in the plains of Italy. Such was the fate of those who lived and played together. If there were no heaven beyond our mortal world, love would simply be a sad business in this earth, for it would be hopelessly shattered to pieces at any time.

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## ANNOTATION.

### Stanza 1.

**Prose order.**—They grew in beauty, side by side, (and) they filled one home with glee—(but) their graves are severed far and wide by mountains, streams and seas.

### NOTES.

**They**—stands for the four children whose graves are described in the body of the poem. The pronoun is not preceded by the noun, it stands for.

**Grew in beauty**—advanced in age and were beautiful.

**Side by side**—together.

**They filled one home**—they lived in one and the same house.

**With glee**—joyfully ; happily.

**N. B.**—The dash after glee has the force of “ but.”

**Are severed**—are separated.

**Far and wide**—by great intervening distances.

**Their graves...wide**—their graves lie at great distances from one another.

**Mount**—mountains. The singular is used for plural here and in two successive words, “ Stream ” and “ Sea.”

**Stream**—rivers.

**Explanation.**—The four children advanced in age, in the company of one another and they dwelled joyfully in one and the same house. Notwithstanding this, they died and were buried in places far removed from one another, so that their graves are now intercepted by a number of mountains, rivers and seas.

## Stanza 2.

**Prose order.**—At night, the same fond mother bent over each fair sleeping child ; she had each sleeping child in sight ; (but) where are those dreamers now ?

## NOTES.

**Same**—common to all.

**Fond**—loving ; affectionate.

**Bent**—bent in order to kiss.

**Fair**—beautiful ; handsome.

**Brow**—is put for the face. This is an example of synecdoche for the part is put for the whole.

**Sleeping brow**—the face of the sleeping child.

**Folded flower**—sleeping child. The children are here compared to flowers ; and hence aptly, in their sleep, they resemble folded flowers because their eyes are closed and the expressions of their faces have become dull for a while.

**In sight**—in her presence, because she loved them much.

**She had.....sight**—she loved her children so much, that she made them sleep in her own presence.

**Dreamers**—Sleeping children. It is excellent that the poetess uses three different kinds of phrases viz., "Sleeping brow," "folded flowers" and "dreamers," in the same stanza, to mean sleeping children.

**Explanation.**—Their affectionate mother used to stoop besides their bed in order to kiss their faces, when they were sleeping; and she loved them so much that she made them sleep in her own presence, (probably with a view to take care of them when, on account of sleep, they could not themselves, do so). The children that used to sleep in the way described above, are now no more.

### Stanza 3.

**Prose order.**—One is laid by a dark stream, amidst the forest of the west. The Indian knows his place of rest, (which is) far in the cedar-shade.

### NOTES.

**One**—one of the children.

**Midst**—amidst; in the midst of.

**Forests of the west**—forests of America. The west, to Europeans, means the continents of America, though, to us, it generally means Europe.

**By**—by the side of.

**Dark stream**—river with black water. The blackness is due either to the depth of water or to the shade of forest trees or both at once.

**Is laid**—is buried.

**The Indian**—The original inhabitants of America are called Indians, because when that continent was first discovered, it was believed to be our India which is in the east.

**Place of rest**—grave. Death, according to Christian idea, is eternal sleep or rest.

**Far**—far away ; *i. e.*, at a great distance from England, his birth place.

**Cedar-shade**—shade of the cedar tree, *i. e.*, below the cedar tree.

**Explanation.**—One of the four children is buried on the bank of a river with black water, flowing in the midst of American forests. His grave is under a cedar tree (in America,) far away from England and the red Indian of America knows the place.

#### Stanza 4.

**Prose order.**—The blue lovely sea has got one (underneath it)—that is to say, he lies deep where pearls lie ; he was the loved of all, yet none may weep over his low bed.

#### NOTES.

**The sea, the blue lone sea**—The sea, namely the blue lonely sea.

**Blue**—the blue colour of the sea water is due to its great depth.

**Lone**—lonely, *i. e.*, where human creatures are scarcely found. The use of lone for lonely is poetical.

**Hath**—has.

**The sea hath one**—another was drowned in the sea, and his body found a watery grave.

**He lies deep**—He lies at the bottom of the sea, which is very deep.

**Where pearls lie**—pearl shells are generally found in the deep water of the sea, almost near its bottom.

**He was the loved of all**—he was liked by all.

**Low bed**—grave at the bottom of the sea ; low, because the bottom is very deep.

**May weep**—may mourn.

**N. B.**—Mark that the whole stanza is made up of words, having one syllable only.

**Explanation.**—One of them was drowned in the sea and lies at its bottom where pearls are generally found. He was loved by all ; but none, who loved him, could ever mourn over his grave.



## Stanza 5.

**Prose order** :—One sleeps where southern vines are dressed above the noble slain ; they wrapped his colours round his breast, on a blood-red field of Spain.

## NOTES.

**One**—the third.

**Sleeps**—is buried.

**Southern vines**—vineyards in a country, south of England—here Spain.

**Dressed**—carefully grown.

**Above**—over the burial ground.

**Noble slain**—those gallant soldiers who died in the war, for the sake of their mother country. The war here referred to is the Peninsular war.

**They**—those soldiers that survived the battle and buried him.

**Wrapt**—wrapped ; i. e., folded round his dead body.

**His colours**—the flag under which he served. Colour is used for the flag.

**Blood-red**—red with blood ; i. e., red on account of bloodshed, that took place in the battle.

**Field**—battle field.

**Explanation** :—The third, among them, died bravely while fighting a battle in Spain, (during the Peninsular war). His dead body was wrapped in the flag, under which he fought, and was buried in the same bloody battle field where vine-yards are, now, carefully grown.

## Stanza 6.

**Prose order** :—And (as to) one the myrtle, fanned by soft winds, showers its leaves over her ; she, the last of that bright band, faded amidst Italian flowers.

## NOTES.

**And one**—the fourth and the last.

**Myrtle**—a kind of evergreen plant, with small flowers.

**Showers**—drops in great numbers, just like rain drops during a shower.

**Soft**—gentle.

**Fanned**—blown.

**Over her.....fanned**—she is buried under myrtle shrubs.

**Faded**—died slowly, as flowers fade.

**Midst**—amidst ; in the midst of.

**Italian flowers**—simply means Italy. Italy is famous for its flowers, while England has comparatively fewer. Hence flowers means Italian soil with its many flowers. Mark the choice of words ‘faded’ and ‘flowers’ in the same line.

**The last**—the last born ; youngest.

**Bright band**—beautiful company.

**Explanation.**—The youngest of that beautiful company, who was a female, died a gradual death in Italy and she was buried in the same land. Myrtles, that are grown over her grave, drop their leaves over it, when they are gently moved by the wind.

**N. B.**—Mark the contrast in the two successive pictures, described by the learned poetess. At first we have the young and beautiful children sleeping together, under the vigilant care of an affectionate mother in their own native land. Then we have the first of them sleeping in his grave in America, second, at the bottom of the sea, the third in a battle field of Spain and the fourth in Italy, all separated from one another, most probably, without a single affectionate creature to mourn over their grave.

## Stanza 7.

**Prose order.**—And they who played beneath the same green tree and whose voices mingled as they prayed around one parent knee, rest thus parted !

## NOTES.

**Parted**—separated from one another.

**Rest**—sleep ; *i. e.*, are laid in graves.

**Who played.....tree**--who played together in childhood.

**Mingled**—united.

**As**—when ; is a conjunctive adverb.

**One parent knee**—one common mother, who was also praying.

**Explanation.**--These children once used to play together under the same tree, near their house and they all used to pray together round about their mother whenever she knelt down to pray also. But now they are separated from one another and are buried in distant places, as explained above.

## Stanza 8.

**Prose order.**--They (are the same) that lit up the hall with (their) smiles and cheered the hearth with (their) song --Alas for love, O Earth, if *thou* wert all and naught beyond (thee) :

## NOTES.

**They**--is the subject of the verb " are " understood.

**Smiles**—laughter.

**Lit up**—made bright ; *i. e.*, made the whole house a pleasant one. Pleasures and sorrows are generally compared to brightness and darkness, respectively. So are good and bad names.

**Cheered**—made pleasant.

**The hearth**—the fire-place --, which forms the gathering place of the whole family, in a cold country like England.

**They that.....hearth**—These were a party of good children who made the whole house a pleasant thing with their smiles and songs.

**Alas for love!**—Love is a very sad one ; *i. e.*, those who love here, are bound to be unhappy, if &c. It is an interjectional phrase meaning " woe be for love."

**Naught**—nothing.

If those.....earth--If the earth were everything and there were nothing like heaven beyond it. She means to say that, if earth were everything and there were no heaven, it were simply a sad business to love one another, which may at any time end in separation and disappointment, without any hope of the lovers' meeting once more, in heaven.

Wert—is a verb in the subjunctive mood.

Explanation.—These, that were so hopelessly separated in their latter days, were the same children, that once made their whole house, a cheerful one, by means of their innocent smiles and songs. If this earth were everything and there were no such thing like heaven, it would follow that to love were a sad thing, for there would be no hope of meeting in heaven, in case of separation here below. In other words, if there be no heaven where lovers meet again after death, it would be simply a sad thing to love one another in this mortal world.

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## About Ben Adhem and the Angel.

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### INTRODUCTION.

Author.—Leight Hunt was born about the close of the 18th and died about the middle of the 19th, century. He was the contemporary of Keats and Shelly. Besides poetry, he wrote many essays also. His best known work is “ The Story of Remeni.”

Summary.--Abou Ben Adhem, a great humanitarian, one day, saw a vision of an angel writing something in a golden book. On being asked what it was writing the angel replied that it wrote the names of those who loved God. Abou asked if his name was also there and was answered in the negative. He next requested the angel to note down that he was the lover of humanity. The angel did accordingly and the next day showed him the list of those who loved God, with Abou's name at the head of all, meaning thereby that to love humanity is the best way of loving God.

## ANNOTATION.

## Lines 1—5.

**Prose order.**—Abou Ben Adhem—(may his tribe increase)—awoke, one night, from a deep dream of peace and, within the moonlight of his room, saw an angel writing in a book of gold and making the room rich and lovely like a lily in full bloom.

## NOTES.

1. **Abou Ben Adhem**—Abou son of Adhem.

**Tribe**—descendants.

**Increase**—prosper. It literally means increase in number.

2. **One**—some. It is an indefinite demonstrative.

**Deep**—sound.

**Dream**—sleep. Sleep is called dream because it is generally attended with dreams. The word dream after deep has a touch of alliteration also. Moreover vision following a dream is very natural, both the ideas being very nearly connected with each other.

**From a deep dream of peace**—after having slept soundly and peacefully.

3. **Saw**—the object of saw is 'angel' (line 5).

**Within the moonlight in his room**—in the moonlight that had entered his room.

4. **It**—the room.

**Rich**—very bright, on account of the luminosity of the angel. The reference may also be to the book of gold which it was writing in.

**Lily in a bloom**—Lily that has opened fully.

**Making it.....bloom**—making the whole room bright and appear like a fully opened lily.

5. **Angel**—messenger of God.

**Book of gold**—golden book is significant of the greatness of the names recorded in it.

**Explanation.**—(May the descendants of Abou Ben Adhem prosper!) One day, Abou Ben Adhem awoke from a sound and peaceful sleep, and saw a vision. Some moonlight had found its way into his room and in that moonlight, there was an angel whose brightness had greatly illuminated the room and made it appear like a lily, in full opening. The angel was writing something in a book made of gold.

#### Lines 6—15.

**Prose order.**—Exceeding peace had made Ben Adhem hold, and he said to the presence in the room "what dost thou write?" The vision raised its head, and with a look, made of all sweet accord, answered "The names of those who love the Lord." Abou said "And is mine one?" The angel replied "Nay not so." Abou spoke more low, but still cheerly and said "I pray thee then, write me as one that loves his fellow-men" The angel wrote (it) and vanished.

#### NOTES.

6. **Exceeding**—more than common; un-common; *i. e.*, extraordinary.

**Peace**—peace of mind, due to the strictly virtuous life that he always led.

**Exceeding peace...bold**—Ben Adhem had no fear of anything, because his life was exceedingly virtuous.

7. **Presence**—the object present, *i. e.*, the angel.

8. **Vision**—the object that he saw in his vision, namely the angel. Visions are generally the results of the actualisation of intense thoughts and powerful ideas.

9. **Look**—appearance or expression of the face.

**Sweet**—pleasing.

**Accord**—agreeableness.

**With a look.....accord**—with an appearance which was, in every way, pleasing to the eye.

10. **Answered**—replied.

**The Lord**—the Lord of the Universe; *viz.*, God.

Those who love the Lord—those who are devoted to God.

11. And is mine one?—Is my name also one among those who love God?

Nay, not so—No, your name is not in the list. So is a demonstrative adverb.

12. More low—in a lower tone.

13. Cheerly—cheerfully.

Still—yet; notwithstanding the negative answer he had just received.

I pray thee then—I request a favour of you in the alternative.

14. Write me—take my name down.

15. As one—is elliptical and is equal to as you would write one. As is therefore a relative adverb (sometimes called conjunctive adverb).

Fellow-men—Those who are as much men as I am; human creatures who are all equal in eyes of the Common Creator.

15. Vanished—became invisible; disappeared.

Explanation.—No fear could even haunt the mind of Abou because he had led a life of extraordinary purity (for fear generally haunts guilty consciences). So he boldly addressed the angel which was seen in his room and asked it what it was writing. The angel lifted its head up and putting a countenance which was exceedingly pleasing to the eye, replied that it was writing the names of those who were devoted to God. Abou enquired if his name was such a one. The angel said that it was not. Notwithstanding the negative answer, Abou felt as cheerful as before (for he knew his worth well and no denial of it, on the part of others could make him uneasy) and he said to the angel, in a lower tone, "Never mind if you do not take my name down as a devotee of God; I pray you please note down my name as that of one who loves all human creatures." The angel did as requested and disappeared.

## Lines 15-18.

**Prose order.**—The next night, it came again with a great wakening light, and showed (Abou) the names whom love of God had blessed and lo ! Ben Adhem's name led all the rest.

## NOTES.

15. The next night—the following night.  
16. Wakening light—A light so dazzling that it awoke sleeping Abou..

17. Showed—showed to Abou.

Whom love of God had blessed—who had become happy on account of their devotion to God.

18. Lo !—mark. An interjection indicating some strange occurrence.

Led all the rest—topped the list of those names ; i. e., he was considered as the foremost of all who love God. His love of humanity, the best creation of God, entitled him to such an exalted place in the estimation of God. The idea contained in this is that the best way of loving God is to love his creatures.

**Explanation.**—The angel appeared the next night again, and the light that accompanied its presence, awoke sleeping Abou. The angel next showed Abou the list of the names of all those that were devoted to God and in strange contradiction of what the angel had said on the previous night, Abou's name was written at the top of it, as if in preference over all the others.

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## The Man of Life Upright.

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### INTRODUCTION.

**Author and Biography.**—Thomas Campion the author of the above named poem, was a poet and a musician who flourished in the age of Elizabeth. The date of his birth is unknown but he died in



1620. He was qualified for the bar but he did not practise there. He became a M. D. and took to medicine. He is known as a famous lyrical poet of the age. His works are "Observation in the Arts of English Poesy," a mask written on the occasion of the marriage of Sir James Hay, and some miscellaneous works. His best work on music is "A book airs."

**Summary.**—An uprightman, of pure and innocent mind, whose pleasures are innocent and who cares neither for hopes nor sorrows, does not require the protection of forts, armour or secret passages of escape, for he has no enemies at all. Having led a virtuous life, he can boldly face death, however sudden it may be (for he is not afraid of punishment in the next world). He never feels for good or bad lucks, for they are not chances but things ordained by the superior wisdom of God. Good thoughts are his only companions and helpmates and he engages himself, life long, in the accomplishment of virtuous deeds for he cares not for earthly wealth. Earth is no place for his enjoyment ; but a temporary one to lead a grave life in the contemplation of God and His order.

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## ANNOTATION.

### Stanzas 1, 2 and 3.

**Prose order.**—That man of upright life, whose guiltless heart is free from all dishonest deeds or thought of vanity ; whose silent days are spent in harmless joys ; and whom hopes cannot delude nor sorrow discontent ; needs neither towers nor armour for defence, nor secret vaults to fly from the violence of thunder.

## NOTES.

**Upright**—honest. It literally means one who stands erect and hence it means honest, because an honest man, being guiltless, does not require to bend his head before any body.

**Guiltless**—innocent.

**Is free from**—is clear.

**Dishonest**—wrongful.

Deeds—acts.

Vanity—conceitedness.

Whose guiltless.....vanity—who never even thinks of doing any dishonest act or of being conceited in the least, not to talk of actually doing so, *i. e.*, to say, he never thinks even of being dishonest or vain.

Silent—quiet ; undisturbed ; *i. e.*, with the least desire to advertise himself or his acts.

Harmless—innocent ; causing no harm to others.

Spent—passed.

Hopes—expectations.

Delude—mislead.

Whom hopes...delude—who is never led astray, by tempting expectations.

Sorrow—mishap ; or failure.

Discontent—dissatisfy. Here it is verb.

Nor sorrow discontent—who does not murmur, when failure is his lot.

That—of the above description.

Needs—requires.

Towers—towered fortresses ; *i. e.*, forts with high and majestic walls.

Armour—coat of mail, usually of steel, formerly put on by warriors, with a view to protect their body from the cuttings of sharp weapons.

Defence—protection.

Secret—hidden ; such as are underground.

Vaults—chambers or apartments.

To fly—to escape.

Thunder—common. Common is compared to thunder, which it resembles both in noise and destruction.

Violence—destruction.

That man needs.....violation—Such a man has no enemy and hence requires no defensive preparation at all.

**Explanation.**—That honest man, who does not even think (not to talk of acting) of doing any dishonest act, and who has no desire for affectation, who passes his time quietly in the enjoyment of such happiness as cost nothing to others, who is never tempted by alluring expectations, and who is never dejected by failures, has nothing to fear in this world, for in fact, he has no enemies to threaten him. This is why he does not require the help of forts or armours or secret passages to protect him from guns or cannons : just as ambitious kings and warriors do, whose lives are different from his.

#### Stanza 4.

**Prose order.**—He only can behold the horrors of the deep and terrors of the skies, with unaffrighted eyes.

#### NOTES.

**He only**—*i. e.*, no others.

**Behold**—see ; look.

**Unaffrighted**—not frightened ; *i. e.*, boldly.

**Horrors**—dangers.

**Deep**—sea ; deep is poetical for sea, because sea is very deep.

**Terrors**—dangers which are fearful, such as thunders &c.

**Explanation.**—Such a man alone can face the dangers of the sea and the tempest, without the least fear of mind, because, he having led a virtuous life, is not afraid to die as sinful men are. The idea is simply this :—Virtuous men, who have committed no sin, are not much afraid of death because the next world has no punishment for them. If death is sudden and unavoidable, very well, they are always prepared to face it bravely.

#### Stanzas 5 and 6.

**Prose order.**—Thus, scorning all the cares that fate or fortune brings, he makes the heaven his book, heavenly things his wisdom, good thoughts his only friends, a well spent age his wealth and the earth his sober inn and quiet pilgrimage.

## NOTES.

**Scorning**—holding in contempt ; looking down upon ; despising.

**Cares**—anxieties.

**Fate or fortune**—both mean the same thing, generally. But here fate signifies evil chance and fortune, good one.

**Fate or fortune brings**—good or bad luck is accompanied with.

**He makes the heaven his book**—he engages himself in the study of heaven, (*i. e.*, of God) in preference to earthly things.

**His wisdom heavenly things**—he tries to acquire superior and real wisdom, which is involved in the act of God ; for earthly wisdom being unreal, has no fascination for him. In this way what appears to be mere chances or lucks, loses all its mystery and he will see the superior reason and wisdom of God, hidden in every thing.

**Good thoughts his only friends**—just as ordinary people delight in the company of their friends, he delights to cherish good thoughts. In other words, he loves his good thoughts as his dearest friends and depends upon them only, for his well wishers.

**His wealth a well spent age**—All his earnings are the good deeds of his life. He does not busy himself in the amassment of wealth ; for it has no fascination for him being productive of anxieties and subject to destruction and above all a thing, which every one should, one day, leave behind him. He therefore engages himself in doing good acts throughout his life and thus elevates and enriches his soul with good prospects of heaven. In other words he tries to do permanent good to his soul by doing virtuous deeds, rather than engage himself in useless pursuits after earthly wealth.

**Sober**—grave ; serious ; not gay or jolly.

**Inn**—halting place for travellers.

**Quiet**—peaceful.

**Pilgrimage**—a journey which is considered sacred for a devotional purpose.

The earth.....pilgrimage—earth is no place for him to be gay and jolly. It is merely a place of temporary residence to him, where he has to lead a serious life in the devotion of God, as if he were a mere pilgrim here ; for heaven is like a home to him, whence he has come and where he is bound again.

**Explanation.**—He hates all anxieties concerning good or bad luck, *i. e.*, he raises himself above all worldly cares. He busies himself in the study of God and tries his best to find out the real wisdom that is involved in all His actions. Just as ordinary people delight in the company of friends, he delights to cherish good thoughts. In fact he depends upon his good thoughts for everything that is expected of a friend. He does not try to amass wealth, for earthly wealth has no attraction for him ; but he spends all his life in the accomplishment of virtuous acts, because they enrich his soul and improve his prospects of heaven. Finally, he considers earth to be a place of temporary residence for him, where he has to lead a serious life in the devotion of God ; for he considers heaven to be his real home, whence he has come and where he is bound again.

The philosophy contained in the 5th stanza is this :—There is nothing like luck or chance ; everything that God does is wise and reasonable.

The philosophy contained in the 6th stanza is this :—Our life in this world is not meant for enjoyment ; but for preparing ourselves for the next world.

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## Character of The Happy Warrior.

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### INTRODUCTION.

**Author and Biography.**—William Wordsworth is the author of this piece of poetry. He was born in 1770. He was educated and took his degree at Cambridge. Without entering into any

service, he lived a private life for some years, apparently spent in study. His greatest ambition was to be a poet. He next joined Coleridge, a poet, with whom he wrote 'Lyrical Ballads.' He was married in 1802 and was appointed the Inspector of Stamps in 1813. The Oxford University conferred upon him the titles of D. C. L. and he was appointed Poet Laureate after Southey, in 1843. He died in 1850.

**His works**—The longest are "The Excursion" and "The Prelude" but they are not the best. Wordsworth is best known by his shorter poems, of which he has written a large number.

**His style &c.**—He is a poet of nature. All his thoughts he derived from his own observations and not from books. His poetry is remarkable for true images of nature and his philosophy is built upon simple, common sense observation. His imaginations are pure and grand. His diction is pure and happy both grammatically and in the choice of words.

**N. B.**—Wordsworth says that he wrote this soon after he heard the death of Lord Nelson, but he could not connect his name with this poetry, because his life fell short, to some extent, of the high ideals of a soldier described in the passage.

**Summary.**—The profession of a soldier is generally an inhuman one. Even in such a profession one can be happy and useful if he is a man of strong character. He sticks to the innocent ideals he had formed in his childhood. Though a soldier he tries his best to improve his intellectual and moral self. He makes a good use of his life, which is capable of doing evil. His purity of mind, forgiveness, and compassion, increases instead of becoming dull. Reason and not might, is his law and he does good for the sake of good alone. He rises to exalted position by open and honourable means and if he cannot do so he does not have recourse to dishonourable means but lives an insignificant life; for wealth and honours, in themselves, have no attraction to him (so they seek him and he does not seek them). His life, thus, becomes an example to others. He never shrinks from difficulties which cross his way. Though his life is meant for field work, still his love for a quiet home-life is

uppermost. Whether his fate is to become famous or not, whether he is to prosper or fail, his one aim is to do what seems good to him and all that he wants is to work out his life in such a way as to have a firm belief within himself, at the time of death, that his life has been such as will meet with God's high approval. Such is a happy warrior and every soldier ought to be like that.

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## ANNOTATION.

Lines 1—2.

Prose order.—The same.

## NOTES.

1. Who is the happy warrior?—who is a true or ideal soldier?

2. That—a relative pronoun, is the complement of “to be.”

Man in arms—soldier.

Should wish to be—ought to desire to be.

Explanation :—Who is to be considered as an ideal or true soldier? what ought to be the aims and objects of the life of a soldier? These questions are answered in the following lines.

Lines 3 26.

Prose order.—It is the generous spirit, who, when brought among the tasks of real life, has worked upon the plan that pleased his childish thought; whose high endeavours are an inward light that makes the path before him always bright; who with a natural instinct to discern what knowledge can perform is diligent to learn; (who) abides by his resolve and does not stop there, but makes his moral being his prime care; who, doomed to go in company with Pain, Fear and Bloodshed, (which are) miserable train, turns his necessity to glorious gain; (who), in face of these, does exercise a power which is the highest dower of our human nature; (who) controls them, subdues (them), transmutes (them), and bereaves them of their bad influence and receives their good; (who) is rendered

more compassionate by objects, which might force the soul to abate her feeling ; (who) is placable—because occasions rise so often that demand such sacrifice ; (who), the more he is tempted, the more skilful does become in self-knowledge and the more pure even ; (who), the more as (he is) exposed to suffering and distress, becomes the more able to endure ; and thence the more alive to tenderness also.

## NOTES.

3. **Generous spirit**—the noble soul ; *i. e.*, the noble-minded man.

4. **Tasks**—hard labour.

**Real life**—actual life ; as opposed to his thoughts and aspirations of life entertained before entering it.

**When brought.....life**—when the responsibilities of actual life fall upon him ; *i. e.*, when he is called upon to perform the hard duties of actual life.

**Hath**—has.

**Wrought**—worked.

5. **Plan**—method or way.

**That pleased...thought**—the formation of which idea had pleased his innocent mind, when he was a child. 'Childish' is expressive of innocence.

**Explanation (L. 3—5).**—That noble minded man is the happy warrior who sticks to the grand and innocent ideals of his childhood, when the responsibilities of actual life is thrown upon him.

6. **High endeavours**—lofty aspirations ; trial of great things.

**Inward light**—light of his mind ;

7. **The path before him**—the life that he has to lead.

**Bright**—clear.

**Explanation (L. 6—7.)**—his lofty aspirations enable him to see his way clearly through all his duties of life ; just as a burning lamp enables a traveller to see his way before him.



8. **Natural**—inborn.

**Instruct**—natural sense which enables one to do a particular kind of act ; such as animals have.

**To discern**—to discover ; a gerundial infinitive qualifies ‘instinct.’

9. **What knowledge can perform**—the benefits that can arise out of knowledge, *i. e.*, the utility of knowledge. It is a noun clause object of “to discern.”

**Is diligent to learn**—tries hard to gain knowledge ; endeavours to learn.

**Explanation (L. 8—9.)**—His inner sense tells him that knowledge is useful and therefore he tries hard to acquire it. In other words, his soul is so good that it is endowed with an inborn sense of the utility of knowledge and it is on account of its urging that he tries hard to acquire knowledge.

10. **Abides by**—sticks to.

**This resolve**—the above mentioned determination *viz.*, of acquiring knowledge.

**Stops not there**—Is not contented with so much, *i. e.*, intellectual progress is not all that he is satisfied with.

11. **Moral being**—moral self ; *i. e.*, morality.

**Prime**—main ; chief.

**Prime care**—chief object.

**Explanation (L. 10--11.)**—He sticks firmly to his object of acquiring knowledge ; but at the same time he does not rest satisfied with it. He advances further and makes the moral culture, the chief object of his life. In other words, he not only tries to make intellectual progress but also tries to cultivate morality.

12. **Doomed**—destined.

**To go in company**—to deal with.

**Pain**—suffering.

13. **Bloodshed**—shedding of blood, *i. e.*, killing.

**Pain, Fear and Bloodshed**—are personified ; because they are spoken of as companions of the soldier.

**Miserable train**—wretched followers, *i. e.*, pain, fear and bloodshed make a man very miserable and wretched.

14. **Turns**--turns to his advantage, *i. e.*, benefits from.

**Necessity**--the life that he is bound to lead.

**Glorious**--splendid ; noble.

**Gain**—advantage.

**Explanation (L. 12-14.)**—Though he is destined to pass his life in battles which are full of painful sights, fear and bloodshed, all of which tend to make life a wretched one, still a good soldier tries to take good advantage of his miserable position by trying to do good even there.

15. **In face of these**—notwithstanding these things ; although these things are present.

**Power**—moral power ; force of character.

16. **Highest dower**—greatest gift.

**Explanation (L. 15-16.)**—Notwithstanding these things : (*viz.*, pain, fear &c.) which tend to make his life miserable, he manifests even in such a life his strength of character, which is the greatest blessing with which God has endowed us. In other words, even in such a wretched life, he avoids all the evils, by his strength of character.

17. **Controls**—checks ; keeps them totally in his management.

**Subdues**—conquers ; defeats.

**Transmutes**—changes.

**Bereaves**--deprives.

18. **Influence**—effects.

**Receives**—gets.

**Their good**—their good influence.

**Explanation (L. 17-18.)**--He keeps them completely in his check, so that they may not do their havoc freely. He does not allow them to have mastery over himself, but becomes himself master over them. He changes their evil nature to a good one. He deprives them of their bad influence and receives what good they are capable of doing.

19. **Force**--compel.

**To abate**--to lessen.

20. **Rendered**--made.

**Compassionate**--tender-hearted ; full of pity.

**Explanation (L. 19-20.)**--Those very circumstances which would make an ordinary man hard-hearted, make him more tender-hearted ; instead.

21. **Placable**--capable of being pacified.

**Occasions**--opportunities.

**Rise**--arise ; present themselves.

22. **Demand**--require ; necessitate.

**Sacrifice**--forsaking of one's own rights.

**Explanation (L. 21-22.)**--Sometimes he is obliged to forgive and forget the wrongs of others without giving way to anger and severity, for circumstances so happen as to necessitate such a sacrifice on his part.

23. **Skilful**--clever ; expert.

**Self-knowledge**--knowledge of self ; knowledge of what he and what his character is.

**Pure**--free from sin.

24. **As**--in proportion as.

**Tempted**--allured.

**Endure**--bear.

25. **Exposed**--open to.

**Suffering**--pain.

**Distress**—sorrow.

**Exposed to...distress**—when pain and sorrow visit him.

26. **Thence**—for the same reason.

**Alive to**—capable of ; susceptible to.

**Tenderness**—delicacy ;

**Explanation (L. 23-26.)**—As the temptations increase, he acquires better knowledge of his own self and he becomes more virtuous in character. In other words, in the same degree as he overcomes temptations, the character of his self becomes known and his purity is further established. As pain and sorrow increase to trouble him, he becomes much more able to bear misfortunes and he becomes much more tender and sympathetic than before, *i. e.*, having born misfortunes several times he acquires a sort of habit to feel little for it, so that his power of enduring increases ; but at the same time the successive misfortunes that visit him, will impress upon his mind clearly of their evil effect on human souls, as a result of which he becomes better able to realise others difficulties and sympathise with them.

#### Lines 27-34.

**Prose order.**—It is he whose law is reason and who depends upon that law as on the best of friends ; whence, in a state where men are still (always) tempted to (do) evil for a guard against worse ill, and in that state which in quality or act is best, but does seldom rest on foundation, he fixes good, on good alone and owes every triumph that he knows to virtue.

#### NOTES.

27. 'Tis he—it is he, *i. e.*,—the happy warrior is he.

**Whose law is reason**—whose rule of action is reason ; *i. e.*, who does everything according to reason.

**Depends upon**—put his trust in.

28. **That law**—the rule of action which is sanctioned by reason.

**As on**—is elliptical—as he would depend upon.

29. Whence—By doing which.

In a state—in circumstances.

Where men are tempted--where men are generally deluded or led astray.

Still—always.

30. To evil—to do evil.

For a guard--intended to save themselves from ; for the purpose of escaping or avoiding.

Worse ill—greater wrong.

Where men.....ill—when men generally try to do some evil themselves in order to escape the danger of their being obliged to suffer worse ones. In the ordinary sense of morality, people generally do some mischief themselves in order to escape worse at the hands of others. The high ideals of morality, however, do not look upon such expedients with favour.

31. What--relative pronoun having for its antecedent "state."

And what.....rest--although an expedient is good in itself and in practice, it is never based upon good principle.

Best in quality--a thing which produces the best desirable effects.

Best in act--the best practical thing possible *i. e.*, the easiest surest means of accomplishing a thing.

N. B.--The idea that is contained in lines 31 and 32 is simply this: No doubt, an expedient (or that which serves our purpose for the time being) may produce the best desirable effects and be, at the same time, the easiest and surest method to bring them out. But all the same, the principle of morality which underlies it, may not be a good one. It is therefore the duty of every moral being, not to have recourse to such expedients. In other words, when expedient and moral action conflict, one ought not to have recourse to the former, as most men generally do, but stick to the moral action alone, regardless of consequences.

32. Seldom—rarely.

Right foundation—correct principle ; moral basis.

33. He fixes good on good alone—He does good because it is good ; and not for the purpose of securing an end, *i. e.*, he thinks that virtue is its own reward. His morality is of the highest order.

And owes...knows—he derives all his success, through virtue alone and not by any other means.

34. Triumph—success.

Knows—experiences ; achieves.

Explanation.—A happy warrior derives his rules of action from his own internal reason and guides himself always by such rules, as men are by their friends. There are certain circumstances in this world when certain expedients become highly serviceable to us, because they produce the best results and are at the same time, the easiest and surest way of doing things. But nevertheless, the morality underlying it may not be a sound one. It is for this reason that a happy warrior will never choose such expedients ; but does good because it is good, although he may be quite sure that he may not succeed by that means ; for his high morality induces him to derive all success through virtue alone, or if that is not possible he would rather choose to fail than become successful by crooked means.

#### Lines 35-44.

Prose order.—He is the happy warrior, who, if he rise to station of command, rises by open means and will stand there on honourable terms, or else retire, and possess his own desire, in himself ; who comprehends his trust and keeps faithful to the same, with a singleness of aim, and therefore does not stoop, nor lie in wait for wealth, or honours, or worldly state ; whom they must follow and on whose head (they) must fall, like showers of manna, if they come at all.

#### NOTES.

35. If—if at all.

Rise—subjunctive mood ; hence it is not put in singular, although the subject ' he ' is in singular.

Station—position.

**Station of command**—such a high position, in which one can command many.

36. **Open means**—honest methods ; *i. e.*, without practising any deceit.

**Will stand**—will continue.

37. **On honourable terms**—honourably ; *i. e.*, maintaining his self-respect.

**Or else**—if he cannot do so ; if he considers that the position is in any way dishonourable.

**Retire**—resign ; or withdraw himself.

38. **And in himself.....desire**—he will rather choose to have his desires unsatisfied, than satisfy them by dishonourable means.

39. **Comprehends**—understands fully.

**His trust**—the duties of his office.

**To the same**—to those duties.

40. **Keeps faithful**—remains loyal ; *i. e.*, observes them fully.

**Singleness of aim**—one object, *i. e.*, of performing his duty.

41. **Stoop**—lower himself down, *i. e.*, to say he never forsakes his exalted principles.

**Lie in wait**—work secretly or in an underhand way.

42. **State**—stateliness ; dignity.

43. **Whom they must follow**—to whom they (*i. e.*, wealth, honour and dignity) themselves must come without his seeking them.

**On whose head they must fall**—whom they must seek, as a deserving person.

44. **Showers of manna**—something coming by itself. The allusion is this : When the Israelites were travelling through the deserts of Egypt, they had nothing to eat. God showered from heaven, a certain kind of food which they called manna. (Manna means ‘what is this?’ *i. e.*, a strange thing which human intelligence cannot explain.)

**Explanation.**—The happy warrior rises to exalted positions, always by honest methods and having acquired such position he

tries to maintain the same by such methods alone as are honourable to himself. If he cannot do so, he resigns his post and rather chooses to have his desires unsatisfied, than satisfied at the cost of his self-respect. He knows the duties of his office and performs them with an unfailing determination. Because his only aim is the performance of duty, therefore he does not lower himself down or perform any deceitful act for gaining wealth, honour or earthly dignity. These things must themselves come to him, if at all, but he will never seek them. These things must come to him, because he deserves them, like showers of manna, sent by God to the Israelites who were toiling in the deserts of Egypt, without food.

#### Lines 45-56.

**Prose order.**—The happy warrior is he whose powers shed, round him, a constant influence, (and) a peculiar grace in the common strife or mild concerns of ordinary life ; but who is happy as a lover, if he be called upon to face some awful moment to which Heaven has joined great issues, (whether it be) good or bad for human kind ; (who is) attired with sudden brightness like an inspired man ; (who) keeps the law, made in calmness, through the heat of conflict and sees what he foresaw ; and (who) is equal to the need if an unexpected call succeed, come when it will.

#### NOTES.

45. **Powers**—high abilities ; strength of character.

**Shed**—cast.

**Round him**—over those who come into contact with him.

**Common strife**—ordinary pursuits of life.

46. **Mild**—peaceful.

**Concerns**—actions.

47. **Constant**—never failing ; permanent.

**Influence**—effect ; here good effect.

**Peculiar**—singular.

**Grace**—favour ; blessing.

48. **If he be called upon**—if he is required. *Be* is in subjunctive mood.

**Face**—meet.



49. **Awful**—full of dread and reverence.

**Moment**—incident.

**Heaven**—God.

**Has joined great issues**—has mixed great results with it : *i. e.*, has ordained great results to follow from it.

50. **Good or bad for human kind**—not regarding whether they prove good or bad to men.

51. **Is happy as a lover**—is as happy to join it, as a lover is when he meets his beloved ; *i. e.*, he welcomes it gladly.

**Attired**—literally means puts on his dress ; hence it means here makes himself ready for action.

52. **Sudden brightness**—sudden feeling of joy.

**Inspired**—one who is under influence.

**Attired.....brightness**—becomes ready, suddenly and joyfully.

53. **Heat of conflict**—excitement during the time of struggle.

**Keeps the law**—sticks to the rule.

54. **In calmness made**—formulated or formed in his peaceful moments.

**Sees what he foresaw**—realises that his anticipations turned true.

55. **Unexpected call**—unforeseen event in which he has to take part.

**Succeed**—happen (Subjunctive Mood).

**Come when it will**—whenever it may chance to happen.

**Equal to the need**—is ready to face the emergency.

**Explanation.**—His exemplary life steadily exercises a sort of good influence and confirms a singular blessing on those who come in to contact with him, in their ordinary daily pursuits or in the peaceful occupation of every day life. But at the same time, if he be required to meet some dreadful occasion, involving important results, he meets the same as joyfully as a lover meets his beloved, not caring whether it be beneficial or injurious to humanity. That is to say he gladly engages himself in any action which produces high and exalted results because his ideal is to do everything that is based on good

principles and not to calculate the consequences and that is why he does not care whether it turns out good or bad to humanity. He also makes himself ready, suddenly and joyfully, as if he is influenced by God. He does not forget the principles, drawn in his sober moments, even in the excitement of struggle and realises the same things that he anticipated before. Or if an unforeseen circumstance happens and he has to take part in it, he is ready to face such an emergency, whenever it may chance to come.

### Lines 57—64.

**Prose order.**—He (is the happy warrior) who, though thus endued as with a sense and faculty for storm and turbulence, is yet a soul whose master-bias leans to homefelt pleasures and gentle scenes; and these sweet images are at his heart wheresoever he (may) be; and it is his darling passion to approve such fidelity; who is (in fact) more brave for this, that he has much to love.

### NOTES.

57. **Endued**—endowed.

**As**—as if.

**Sense**--capacity to know.

58. **Faculty**—capacity for action.

**Storm and turbulence**—fearful exciting engagements.

59. **Is yet a soul**—has yet a mind.

**Master-bias**—main inclination; chief turn of mind.

**Leans**—inclines; tends to.

60. **Homefelt pleasures**—pleasures of home; pleasures of a life spent in his home with his family.

**Gentle scenes**—peaceful rights.

**Is yet a.....scenes**—nevertheless likes the pleasures of home-life spent in peace and calmness.

61. **Sweet images**—pleasant thoughts regarding his nearest relatives.

**Wheresoever he be**—wherever he may be, whether far or near, whether in battle or in peaceful engagements.

62. Are at his heart—are kept clearly in his mind: i. e., he never forgets them.

Wheresoever he.....heart—wherever he may be he always remembers them.

Fidelity—love; attachment.

63. Darling passion—dearest emotion.

Approve—admit as a thing he likes.

Such fidelity...approve—it gives him the greatest pleasure to admit that such an attachment to one's own family is a very honest thing.

64. More brave...love—he becomes brave specially on this account that he has some persons for whom he has to live and cherish love.

Explanation.—The life of a soldier that he has to lead makes his nature specially fit for stirring and bloody scenes as if that character were inborn in him. Nevertheless, his chief inclination is to lead a peaceful home-life in the company of his nearest and dearest relatives, such as wife, children, &c. He has a clear remembrance of his family people wherever he may be situated or however circumstanced. It gives him great pleasure to admit that such an attachment to the family is a very honest and noble thing. In fact he behaves himself more bravely through dangers, because he has some dearest persons for whose sake he has to live and cherish his love, and the pleasures of whose company creates a desire in him to continue in life.

#### Lines 65—71.

Prose order.—It is finally the man, who, whether lifted high, has become a conspicuous object in the eye of a nation or is left unthought of in obscurity, whether with a toward or untoward lot, whether prosperous or adverse, whether to his wish or not, plays in the many games of life, that one where, what he does value most must be won.

## NOTES.

65. 'Tis—It is the happy warrior.

Finally—lastly.

Lifted high—raised to high position.

66. Conspicuous—prominent; eminent.

Nation's eye—the estimation of people.

Conspicuous object...eye—he becomes a prominent man in the estimation of all people, *i. e.*, to say all people look upon him as the greatest man in their opinion.

67. Unthought of—unminded; not cared for.

Obscurity—oblivion; the state of being unknown.

68. Toward—favourable.

Untoward—unfavourable.

Lot—luck.

69. Prosperous—progressing; thriving.

Adverse—failing.

To his wish or not—whether it be according to his liking or not.

70. Plays—plays the part of; does things.

Many—numerous.

Games of life—duties of life; activities of life.

That one—that one game; that one action.

71. What he most doth value—what he values most; what he esteems most; that which he thinks to be the most important one in his mind.

Won—gained.

**Explanation.**—Lastly, the happy warrior does not mind whether he has been lifted so high as to become a prominent personage before all people or he has to lead an unknown life, without the least knowledge on the part of any. He does not care whether lot is beneficial or injurious to him, whether it is to his advance or degress, or whether it is liked by him or not. In any case, he does not forget to accomplish, in the course of his life, that one object which tends

to produce a result which is very great in his estimation. In a word, he does what he thinks best and does not care how it affects his own life and his own feelings.

### Lines—72-76.

**Prose order.**—(It is he) whom neither shape of danger can dismay nor thought of tender happiness betray; who, not content that former worth should stand fast, looks forward persevering to the last, being daily self-surpassing from well to better.

### NOTES.

**72. Shape of danger**—volume of danger; *i. e.*, the bulkiness or magnitude of danger.

**Dismay**—terrify.

**Whom neither...dismay**—he does not fear even under great dangers.

**73. Thought**—hope or prospect.

**Tender**—delicate; fine, such as are connected with one's own family.

**Happiness**—pleasure.

**Betray**—tempt or induce him to forsake his object.

**Nor thought of.....betray**—even the hope of delicate pleasures such as belong to home life, cannot tempt him to forsake his duty.

**74. Not content**—not satisfied.

**Former worth**—the progress that he has already made; the virtue that he already possesses.

**Stand fast**—remain unchanged; remain firmly.

**Not content.....fast**—he is not satisfied with the virtues that he has already acquired though they are firmly established.

**75. Looks forward**—aims at further advancement; wants to improve himself still more.

**Persevering**—working hard or endeavouring.

**To the last**—to the end of his life; so long as he lives.

**76. From well to better**—from a good virtue to a better one.

**Daily**—every day; *i. e.*, without stopping for a time; continuously.

**Self-surpast**—surpassing his own self; *i. e.*, making his future career much more better than his former one.

**Daily self-surpast**—he goes on continuously, without any break in the middle, improving his own career, so that his later achievements always excel his former ones.

**Explanation.**—He does not lose courage although the danger before him is very great; nor does he give up his object by being allured by simple and delicate pleasures. He never arrests his activity towards progress with any such opinion that the virtues, he has succeeded to acquire, are enough and are capable of standing permanent; but he always thirsts for improvements and continually tries hard, throughout his life, to improve himself so that he may excel his former achievements by his subsequent ones.

#### Lines 77--83.

**Prose order.**—(It is he) who, whether praise of him must walk the earth for ever, and give birth to noble deeds or he must go to dust without his fame and leave a dead unprofitable name, finds comfort in himself and his cause; and who while the mortal mist is gathering, draws his breath in confidence of applause of Heaven.

#### NOTES.

77. **Praise of him**—fame; good name.

**Walk the earth**—spread over the whole of the earth.

78. **For ever**—eternally; without coming to an end.

**Praise of...ever**—his fame should spread all over the world and continue from age to age, without coming to an end.

**Give birth**—produce in others; induce them to do noble deeds themselves also.

79. **Go to dust**—die.

**Without his fame**—without earning a good name, which he deserves.

80. **Dead**—forceless; which has no force being unknown to people.

**Unprofitable**—not useful to others by way of inspiring others for virtuous deeds.

81. **Finds comfort...cause**—is satisfied with his own virtue and the good cause which he used to serve.

82. **Mortal mist**—death prospect ; the signs of approaching death.

**Is gathering**—is collecting, is coming near.

**While mortal...gathering**—when death approaches.

**Draws his breath**—lives (his short days).

83. **In confidence**—in full belief.

**Heaven's applause**—praise of himself in the hands of God ; approval of his conduct in life by God.

**Explanation.**—He does not care whether he becomes famous throughout the world eternally and his life inspires others to noble and virtuous deeds or he has to die without any fame and without his life having become useful to others. He is satisfied with his own virtues and the virtuous objects of his life. Even while death approaches him, he lives a calm and undisturbed life still, because he is quite sure that God must approve of his conduct. In other words, he does not grow anxious at the prospect of death, for he is sure that God will reward him for his virtues.

#### Lines 84—85.

**Prose order.**—The same.

**Explanation.**—A soldier who has the above mentioned qualities in him, is a happy man and it must be the aim of every soldier to raise himself to such a high standard of life in order to be a happy warrior.

**N. B.**—It appears that Napoleon had many such qualities as are described in the above passage. He was also a contemporary of Wordsworth. The poet may have drawn certain ideals from his life also. Cf. the character of Napoleon, as described in Abbot's life.

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# Simon Lee.

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## INTRODUCTION.

**Author &c.**—The author of this piece also is Wordsworth for whose life &c., see the introduction to “The Happy Warrior.”

**Summary.**—Simon Lee was an old huntsman of Cardigan. Formerly he was very stout and healthy, occupied himself in hunting and never cared for cultivating his land. He lost his strength later and grew lean and weak and all his relatives died except his old wife. He became poor and was without his hunting staff. His health was impaired and he lived in a poor hut. There was a piece of land adjoining their miserable hut and both the husband and wife cultivated it with their infirm labour, to earn a scanty livelihood. The poet one day saw Simon trying his best to dig up a stump of tree, but in vain. He was deeply moved to sympathy, took the mattock from Simon and in one blow separated the root, which Simon could never have done. The poor old man's gratitude brought tears to his eyes and he thanked him frankly and freely. The poet was greatly moved at the gratitude of the oldman.

The whole thing is a descriptive poem. The old hunter lived in Somerset, when Wordsworth was there with his sister.

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## ANNOTATION.

### Stanza 1.

**Prose order.**—In the sweet shire of Cardigan, not far from pleasant Ivor-hall, (there) dwells an old man, a little man : (and) it is said that he was tall once. He lived a running and merry huntsman (for) full five and thirty years and still the centre of his cheek is blooming as a cherry.



## NOTES.

**Sweet**—pleasant.

**Sweet shire of Cardigan**--Cardigan which is a pleasant district for its natural sceneries. Cardigan is a county in Wales, a hilly country and hence it is a fit place for a hunter.

**Ivor-hall**—the name of fictitious hall.

**A little man**—a thin and weak man. Man is in apposition to 'old man.'

**'Tis said he was once tall**—formerly he is reported to have been a tall and robust man.

**Full**—complete, it is an adverb, modifies the adjective "five and thirty."

**Five and thirty**—thirty-five.

**He lived**--he lived a life of.

**Running**—active.

**Huntsman**—complement of lived.

**Merry**--happy ; jolly.

**Still**—as yet ; in spite of old age.

**Is blooming**--retains some red colour.

**As a cherry**—like the colour of ripe cherry fruits.

**And still...cherry**—even now we can trace his former health and vigour in the colours of his cheeks.

**Explanation.**—In the pleasant district of Cardigan, near the beautiful Ivor-hall (in Wales), there lives an old and worn out huntsman who is reported to have been tall and stout in his younger days. He led a life of active and jolly huntsman for full thirty-five years. Even now, (although he has been completely reduced) we can trace his former health and vigour in the cherry-like colour of his cheeks, still left there to some extent.

## Stanza 2.

**Prose order.**—No man could sound the horn like him and the halloo of Simon Lee rang hill and valley with glee when echo bandied

round and round. In those proud days he little cared for husbandry or tillage; but Simon roused the sleepers of the village to blither tasks.

## NOTES.

**The horn**—bugle.

**Could sound**—could blow.

**Hill and valley**—both high and low lands.

**Rang**—resounded.

**Glee**—merry sound of the bugle.

**Echo**--a reflected sound; here it is personified, as if it denoted a presiding nymph over echoes.

**Bandied**—moved backwards and forwards.

**Round and round**--in all directions.

**Halloo**—the loud noise.

**The halloo of Simon Lee**—the halloo that is produced by Simon Lee.

**In those proud days**—in those days when he could afford to be proud on account of his strength, vigour and importance; mostly as he was engaged by a nobleman to serve him in hunting.

**Little**—not at all.

**Cared for**—attended to.

**Husbandry**—farming or cultivating.

**Tillage**—ploughing

**Blither**—merrier; more jolly.

**Did rouse the sleepers**—awoke the sleeping people, by the sound of his horn.

**Explanaation.**—Simon was unequalled in blowing the horn and he used to fill the whole place, hills and low places, with his bugle sound and their echoes. He being stout and healthy and being engaged by a noble man as his hunting companion, Simon cared very little to attend to agriculture. He rather busied himself with the merrier task of rousing the village people from their slumber, by his bugle sound.

## Stanza 3.

**Prose order.**—He could outrun all the country and could leave both man and horse behind, and often ere the chase was done he reeled and was stone-blind. Still there is something in the world at which his heart rejoices, for when the chiming hounds are out he dearly loves their voices.

## NOTES.

**All the country**—all the people in the country.

**Outrun**—beat down in running.

**All the...outrun**—was the fastest runner in the country.

**Leave behind**—out strip.

**Ere**—before.

**Ere chase was done**—before the hunting was finished.

**Realed**—staggered.

**Stone blind**—totally blind.

**Still**—as yet ; though he has become old and feeble.

**Rejoices**—becomes glad ; is pleased.

**Chiming**—producing harmonious sounds.

**Explanation.**—He was the fastest runner in the country and he could run faster than all men and horses that were in the country. Sometimes during the time of hunting, he used to exert so much that, before the hunting was finished, he staggered in his saddle and became so senseless that he could see nothing. Though he has grown old and feeble, his love for hunting is not yet completely lost ; for he is much pleased to hear the harmonious sounds of grey-hounds, when they are going to hunting.

## Stanza 4.

**Prose order.**—But Oh for the heavy change ! see (how he is) bereft of health, strength, friends and kindred ! Old Simon is left to the world in liveried poverty. His master is dead and no one dwells now in the hall of Ivor ; men, dogs and horses are all dead and he is the sole survivor.

## NOTES.

**Oh the heavy change !**—What a sad change has come about !

**Bereft**—deprived.

**Kindred**—relatives.

**Liveried poverty**—poverty has become, as it were, his master and Simon is its liveried servant. Livery is the dress given to a servant by his master. Simon puts on the livery of poverty—therefore means that he is an out and out poor man.

**Men, dogs and horses**—that belonged to his master and therefore were his hunting companions.

**Sole**—only.

**Survivor**—one who is left behind, others dying.

**Explanation.**—The change that has come over him is a very sad one. He has lost his health, strength, friends and relatives. Simon has now become old and at the same time so poor, that he cannot hide it. His master is dead and no one lives in the hall of Ivor, now. Men, dogs and horses, his hunting companions, are all dead and he is the only man among them, that is left behind.

## Stanza 5.

**Prose order.**—And he is lean and sick ; his dwindled and awry body rests upon swollen and thick ankles ; his legs are thin and dry. He has only one prop : his wife, an aged woman, lives with him, near the waterfall upon the village common.

## NOTES.

**Lean**—thin.

**Dwindled**—wasted ; reduced.

**Awry**—bent.

**Ankle**—the joint between the foot and the leg.

**Swollen and thick**—swollen and therefore thick. They do not mean the same thing for swollen implies a diseased state, the cause of thickness.

**Dry**—having no blood or muscle.

**Prop**—support ; *i. e.*, one who supports.

**Only one**—no others.

**Aged**—old.

**Common**—pasture ground. Pastures near villages are called commons, because they belong commonly to all the people there.

**Explanation.**—He has now grown thin and sick. His body is wasted and bent down ; his ankles are swollen and his legs are thin and emaciated. Only one is left to help him and it is his old wife who lives with him near the waterfall upon the village pasture.

### Stanza 6.

**Prose order.**—Besides their mossgrown hut of clay, not twenty paces from the door they have a scrap of land ; but they are the poorest of the poor. When he was stronger, he enclosed this scrap of land from the heath, but, now, what avails it viz., the land which he can till no longer ?

### NOTES.

**Moss-grown**—grown over with a kind of wild grass, being out of repairs.

**Clay**—mud ; *i. e.*, the hut is not a rich one, not being built out of bricks and mortar.

**Not twenty paces**--within twenty steps.

**The door**--the door of the hut.

**Scrap**--piece.

**Poorest of the poor**—exceedingly poor ; extremely poor.

**Heath**—a piece of land full of bushes.

**Enclosed**—separated it from the rest by an enclosure—such as a wall or a fence.

**When he was stronger**—in his youth.

**But what avails it now ?** but what is the use of it now ?

**Till**—plough ; cultivate.

**Explanation.**—In front of their hut of clay, on which wild grass grows for want of repairs, there is a piece of land within twenty steps from their door ; but all the same they are extremely poor. In his

youth when he was strong, he had put a fence round it and thus separated it from the rest. But with all this, the land is of no use to him now, for he cannot cultivate it.

### Stanza 7.

**Prose order.**—Often, working by her husband's side, Ruth does what Simon cannot do ; for she is the stouter of the two (though) with scanty cause for pride. And though you, with your utmost skill could not wean them from labour, alas ! all which they can do between them is very little.

### NOTES.

**By**—by the side of ; together with.

**Ruth**—the name of Simon's wife.

**What Simon cannot do**—what he is unable to do.

**Scanty**—little.

**Cause for pride**—reason to be proud of.

**Stouter**—stronger.

**With your utmost skill**—although you try your best ; in spite your best efforts.

**From labour**—from labouring.

**Wean**—separate ; stop from.

**Between them**—with their joint labour.

**Explanation.**—Ruth, the wife of Simon, often joins her husband to work with him and she does every thing that Simon is unable to do, for she is stronger than him, though her strength is not much by itself. Although they are constantly at work and do not leave it however much they may be persuaded to do so, still they turn out very little work even with their joint labour.

### Stanza 8.

**Prose order.**—He has few months of life in store, for, as he will tell you the more he works, the more do his weak ankles swell, still. My gentle reader, I perceive how patiently you have waited and now I fear that you expect some tale will be related.

## NOTES.

Few months.....store—he will live only for a few months more.

The more he works.....swell—his ankles swell more and more, as he continues in his labour.

Gentle—kind.

Reader—one who reads this poem.

Perceive—see ; observe.

Patiently—with patience.

I fear—I am afraid. This English expression does not mean that one actually fears, but it is a polite and humble form of apology equal in sense to ‘ I fear I have offended you ’ or ‘ I am sorry.’

Tale—story.

Related—told.

Explanation.—He will live only for few months, because, as he says, his constant labour increases the swell in his weak ankles. The poet suddenly stops his description of the old man to narrate an incident with which he himself was connected. He says that he quite understands how his readers might by this time, be expecting to hear a story from him, which he has none to narrate.

## Stanza 9.

Prose order.—O gentle reader! had you in your mind such stores as silent thought can bring, (then) you would find a tale in everything. What more I have to say is short and you must kindly take it. It is no tale, but should you think, perhaps you will make it a tale.

## NOTES.

Had you—if you had.

Such stores—such a collection of ideas or reflections.

Silent thought—quiet contemplation. A man becomes silent when he is absorbed in thought.

Can bring—can produce.

You will find a tale in everything—everything will be as interesting to you as a tale ; *i. e.*, every incident has some interesting conclusion for you and you will not shun it in your wisdom.

What more...short—I have very little to tell you next.

Kindly take it—please accept it.

Should you think—if you should think.

Perhaps a tale you will make it—perhaps you will like it as well as you would like a tale ; *i. e.*, to say you will draw an interesting conclusion from it.

Explanation.—O reader, if you are habituated to think silently on every subject and draw interesting conclusions from them, every incident will be interesting to you as a tale is to an ordinary man. I have very little more to say and you must kindly accept it. It is not a story ; but if you contemplate upon it, I am sure it will not be less interesting than a tale.

### Stanza 10.

Prose order.—The same as the piece itself.

### NOTES.

Chanced to see—happened to see.

Doing--exerting.

All he could--all that lay in his power.

Unearth—dig out of the earth.

Stump—a part left in the earth after the tree is cut down.

Rotten wood—decayed wood ; wood which was not sound and strong.

Mattock—pick-axe ; a hand instrument to cut the wood.

Tottered—waved ; shook.

So vain—so useless.

Endeavour—effort.

For ever—without being successful.

Explanation.—On a summer day, I happened to see this old man trying his best to dig out and remove the root of a fallen tree. The root was not at all sound and strong for it was rotten. But the old



man was so much tired that even the pick-axe was shaking much in his hand. All his efforts were useless; and he could never have succeeded in his endeavour, however much it were prolonged.

### Stanza 11.

**Prose order.**—I said to him “you are overtasked good Simon Lee, give your tool”; and at the word, he right gladly received my proffered aid. I struck and with a single blow I severed the tangle root, at which the poor old man had endeavoured so long and (so) vainly.

### NOTES.

**Overtasked**—tired; worked more than your ability can.

**Give me your tool**—so that I may do the work for you.

**At the word**—as soon as I said it.

**Right gladly**—very gladly.

**Proffered**—offered; tendered.

**Aid**—help.

**Tangle root**—knotty; entangled.

**Severed**—separated.

**Endeavoured**—worked hard.

**Explanation.**—I told him “Good Simon Lee you have worked more than you possibly could and you must be completely tired now. Give me your instrument and I will do the work for you.” As soon as I said so, he very gladly accepted the assistance I offered to him. With one blow I succeeded in cutting down the entangled root which the poor old man had tried to cut down, in vain for such a long time.

### Stanza 12.

**Prose order.**—The tears were brought into his eyes and thanks and praises seemed to run so fast out of his heart, that I thought they never would have done. I have heard of unkind hearts, still returning kind deeds with coldness; alas the gratitude of men has oftener left me mourning.

## NOTES.

Tears were...brought—his eyes were full of tears, on account of the feeling of gratitude.

To run so fast—come so rapidly ; i. e., without the least effort or affectation.

Out of his heart—from his mind ; not superficially.

I thought they...done—I could never have imagined that they could have come so rapidly.

Unkind—ungrateful.

Hearts—here means persons.

With coldness--without any zeal.

Still—always.

Returning kind deeds—doing kindness in return for the kindness that was shown to them.

Oftener—more often.

Left me mourning—touched my heart very much.

Explanation.—The old man began to shed tears out of grateful emotion and he began to express his thanks and his praises of me, so rapidly from his very heart, that I could not have imagined, it were possible for any one to do. I have several times heard of unkind persons who do not feel zealous to do good in return for the good they have received, but this did not touch my heart so much as the gratitude of men has done ; for in fact their gratefulness has often made me shed tears.

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# The Ladder of St. Augustine.

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## INTRODUCTION.

Author and Biography.—Henry Wadsworth Longfellow, the poet of the above poem, was born in America, in 1807. At fourteen he entered college where he graduated himself. He became a professor of modern languages at Bowdoin and then made a tour in Europe

for three years and a half. After returning he enjoyed himself in literary work. Then he became, again, a professor of modern languages in Harvard University. He toured in Europe again and then published those poems, which made him famous. He died in 1882.

**His works.**—His longer works are—"The Courtship of Miles Slandish," "The Song of Hiawatha," "The Spanish Student," "The Divine Tragedy"; and "The Golden Legend." Besides he wrote several short poems.

**His style &c.**—His style is sweet and musical and his expressions are very clear. He generally appeals to homely and tender feelings and is therefore liked by all people. He is very popular in England also, so much so that some of his sayings have become by-words in almost every family.

**Summary.**—The poem is an exposition and illustration of the truth that was once preached by St. Augustine viz., that a man can become great by means of his very vices. Contradictory, as it may appear at the outset, the statement is perfectly true. It is not by means of practising vices that one can become great, but by suppressing and crushing them. He must, in a word, suppress all his evil actions and, in fact, every thing that impedes the nobler promptings of his heart. It is not in the nature of man to become suddenly great; he must only do so gradually. History tells us that men had to toil much before attaining greatness. You must therefore conquer your innumerable vices before you become great. We should not consider that the past evil life of ours is a mere waste, for nothing is truly a waste which was necessary to produce good and noble results.

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## ANNOTATION.

### Stanza 1.

**Prose order.**—St. Augustine! thou hast well said that we can frame a ladder of our vices, if we will but tread each deed of shame beneath our feet.

## NOTES.

St. Augustine—A Christian father was bishop of Hippo in North Africa about 400 A. D. He preached that, if men try to crush their vices, they can become great.

Well—aptly ; truly.

Well hast thou said—what you said is quite true.

Of our vices—out of our vices.

Vices—wicked deeds ; immoral actions.

Frame—make.

But—only. It is an adverb, modifies “ will tread.”

Beneath—under.

Deed of shame—shameful action.

Explanation.—St. Augustine said that men can rise by means of their vices and all that they have to do is to crush each desire to do shameful actions. The poet approves of the truth in the saying.

## Stanza 2.

Prose order.—All common things, each days events that begin and end with our pleasures and our discontents, are rounds by which we may ascend.

## NOTES.

Common things—ordinary events of life.

Events—incidents ; is in apposition with ‘ things.’

That begin and end with the hour—that are of short duration, being temporary and incidental.

Pleasures—enjoyments ; it is an abstract noun used as a common noun.

Discontents—sorrows.

Rounds—steps of a ladder.

Ascend—climb.

Explanation.—Those things by which we rise are not necessarily some extraordinary events of life. Even the ordinary events of life, that happen incidentally, almost every day and are generally of short duration and that cause us pleasures and sorrows, can form

the means by which we can raise ourselves. The poet compares the ordinary events of life with the steps of a ladder.

### Stanza 3 to 6.

**Prose order.**—The low desire, the base design that makes another's virtues less, the revel of the ruddy wine, and all occasions of excess, the longing for ignoble things, the strife for triumph more than truth, the hardening of the heart, that brings irreverence for the dreams of youth, all thoughts of ill, and evil deeds that have their root in thoughts of ill, whatever hinders or impedes the action of the nobler will,—all these must first be trampled down beneath our feet, if we would gain the right of eminent domain, in the bright fields of fair renown.

### NOTES.

**Low desire**—mean desire ; desire to do mean actions.

**Base**—mean ; dishonourable.

**Design**—purpose.

**That makes another's virtues less**—that tends to undervalue the virtues of others.

**Revel**—merry making.

**Ruddy**—red.

**Occasions**—events.

**Excess**—intemperance.

**Longing**—strong desire.

**Ignoble**—not noble ; mean.

**Strife**—fighting.

**Triumph**—victory ; success.

**More than truth**—which is something otherwise than truth or justice.

**For triumph more than truth**—whose purpose is not to establish truth, but to assert one's own superiority over others. People generally want to show their own superiority over others, as in discussions. Such an object is not good. The just object of every struggle ought to be the establishing of what is true.

**Hardening of the heart**—to grow so blunt as to lose all tender feelings ; to become hard-hearted.

**Irreverence**—dislike, disrespect.

**Dreams of youth**—fancies of young life. Dreams, because they are, for the time being, mere ideas, not realised in actual deeds.

**Thoughts of ill**—evil ideas.

**Evil deeds**—evil actions.

**That have their root**—that spring from ; that arise out of.

**Hinders**—checks ; retards.

**Impedes**—obstructs.

**The actions of the nobler will**—the noble actions that one wishes to perform.

**All these**—that are enumerated above.

**First**—in the beginning.

**Trampled down &c.**—suppressed ; overcome ; just like something which is crushed under feet and destroyed.

**If we would gain**—if we wish to achieve.

**Bright**—dazzling ; shining.

**Renown**—fame.

**Right**—claim.

**Eminent**—distinguished.

**Domain**—possession.

**Explanation.**—If it is the wish of a man to establish his right to fame and distinction, he must, first of all, suppress the following—mean desires, mean and envious purposes that tend to undervalue the virtues of others, merry-making by drinking red wine, and all other things of intemperance ; the excessive desire for mean objects, the struggle whose object is not the assertion of truth or justice, but of one's own superiority and the loss of respect to all tender promptings of early life ; that is shortly he must suppress all evil thoughts and evil actions that arise out of them and everything that checks or obstructs noble aspirations.

## Stanza 7.

**Prose order.**--We have no wings and we cannot soar ; but we have feet to scale and climb the cloudy summits of our time, by slow degrees, by more and more.

## NOTES.

We have no wings, we cannot soar—we cannot take a sudden flight towards greatness, just as birds fly high up in the sky ; i.e., we cannot make ourselves great suddenly.

But we have feet to scale and climb—we are, by nature, so made as to become gradually great.

By slow degrees—slowly but not rapidly or suddenly.

By more and more—by gradually improving ourselves.

Cloudy summits--highest greatness. It literally means the tops of mountains which are so high as to be covered by clouds ; hence it means highest.

**Explanation.**—It is not in our nature to attain sudden greatness ; but we can try and become great slowly and gradually—even reaching to the highest grade of greatness.

## Stanza 8.

**Prose order.**—The mighty pyramids of stone that cleave the desert air wedge-like, are but gigantic flights of stairs when nearer seen and better known.

## NOTES.

**Mighty**—huge.

**Pyramids**—Pyramid is a solid structure whose base is rectilinear figure whose sides are triangular and meet at a point ; one of the ancient structures of this form, erected in different parts of the world, the most noted being those of Egypt, to which the name was originally applied. Pyramids of Egypt here.

**Of stone**—built of stone.

**Wedge-like**—shaped like a wedge.

**Cleave**—split into two ; here means penetrate.

**Desert air**—the sky in the desert of Egypt.

When nearer seen—when observed from a near place.

Better known—examined thoroughly.

But—only.

Gigantic—immense.

Flights of stair—succession of steps.

**Explanation.**—The poet exemplifies the general truth of the last stanza. The huge pyramids of Egypt, which are built of stone and which rise to a great height in the sky and seem as if they split the sky, just as a wedge splits a log of wood, consist of innumerable steps, when it is seen from a near distance and well examined. In other words one cannot reach the high tops of the pyramids suddenly and at once ; but must climb gradually over an innumerable number of successive steps in order to reach the tops.

### Stanza 9.

**Prose order.**—The distant mountains that uprear their solid bastions to the sky, are crossed by pathways, that appear as we rise to higher levels.

## NOTES.

**Uprair**—raise.

**Solid**—massive.

**Bastions**—peaks ; it literally means the projections in the walls of a fort ; the peaks are compared to bastions of a fort.

**To the skies**—to a great height in the sky.

**Crossed by pathways**—There are foot paths over the mountains.

**Appear**—are seen ; become visible.

**Explanation.**—Mountains of immense height, appear from a distance to have raised suddenly above the surrounding ground ; but if you go near them you will see that there are a large number of foot paths over them which become visible to you as you climb over them.



## Stanza 10.

**Prose order.**—The heights, reached and kept by great men were not attained by sudden flight; but they were toiling in the night, when their companions slept.

## NOTES.

The heights—high positions.

Reached—acquired.

Kept—maintained.

Attained—obtained.

Sudden flight—suddenly.

They—great men.

Companions—fellow men.

Slept—were in active, as if in sleep.

Were toiling—were working hard.

Upwards—in the direction of greatness, *i. e.*, to become great.

In the night—night is the time when people generally take rest; the great men were working even at the time of general rest; *i. e.*, they had little rest.

**Explanation.**—Those who are and have become great, did not become such suddenly. They could become so by their restless perseverance, while others were leading a life of ease and comfort.

## Stanza 11.

**Prose order.**—standing on what too long we bore with bent shoulders and down cast eyes, we may discern a path to higher destinies, unseen before.

## NOTES.

**Standing on**—when we stand on *i. e.*, when we have succeeded in suppressing.

**What**—vices that are like a heavy burden.

**Too long**—for very long time, almost to a hopeless extent.

**Bore**—carried.

**Shoulders bent**—bent under a heavy burden.

**Downcast eyes**—toiling hard ; dispirited on account of hardship.

**Discern**—perceive ; find out.

**Unseen before**—that which we did not and could not see before.

**Higher destinies**—higher fortunes.

**Explanation.**—If we throw down our vices which are like burden to us, under which we have to toil very hard, and thus raise ourselves above the common level, we will come to know our opportunity to become great, which were unknown to us before. Our vices are compared to a heavy load under which we toil ; if we have to raise ourselves we must throw down a large number of them, sufficient, as it were, to make a great heap over which to stand. In other words, one has to trample down a very large number of vices, before he can see his way clearly towards greatness.

### Stanzas 12.

**Prose order.**—Nor (we should) deem the irrevocable past as wholly wasted or wholly vain, if rising on its recks we attain to something nobler at last.

### NOTES.

**Deem**—consider ; think.

**Irrevocable**—which cannot be annulled ; which has been done once for all.

**Wholly**—completely ; altogether.

**Wasted**—misspent.

**Vain**—useless.

**Wrecks**—shattered remains.

**At last**—in the end.

**Nobler**—greater.

**We attain**—we achieve.

**Explanation.**—We should not think that our past evil actions, for which we have no remedy, were altogether a useless waste of our life ; for by means of these very vices we can one day attain greatness. In other words it is not altogether correct to say that our vices are mere wastes of life ; wastes they are but not totally, for it is by means of suppressing these vices that we can attain to a level which opens our path to greatness.

# Model Questions and Answers.

## AN EVENING ON THE GANGES.

### EXPLANTATORY.

I.—Explain the following passages with reference to the context :—

- (1) Our task is done ! on Ganga's breast.  
The sun is sinking down to rest.
- (2) Far off, in desert dank and rude.  
The tiger holds his solitude ;  
Nor (taught by recent harm to shun  
The thunders of the English gun.)  
A dreadful guest, but rarely seen,  
Returns to scare the village green
- (3) Child of the sun ! he loves to lie.  
' Midst Nature's embers, parched and dry,  
Where o'er some tower in ruin laid,  
The pipal spreads its haunted shade ;  
Or round a tomb his scales' to wreath,  
Fit warder in the gate of death !
- (4) So rich a shade, so green a sod.  
Our English fairies never trod !
- (5) A truce to thought ! the jackal's cry  
Resounds like sylvan revelry ;  
And through the trees you failing ray  
Will scanty serve to guide our way.  
Yet mark ! as fade the upper skies,  
Each thicket opes a *thousand eyes*.
- (6) Still as we pass, from bush and briar,  
The shrill cigala strikes his lyre.
- (7) But oh ! with thankful hearts confess  
Even here may be happiness ;  
And He the bounteous Sire, has given  
His peace on earth—His hope of Heaven.

(For answers, see notes).

II.—Explain the following phrases :—

- (1) Found its harbour (L. 4).
- (2) Recent harm (L. 15).
- (3) Thunders of the English gun (L. 16).
- (4) Venomed snake (L. 19).
- (5) Child of the sun (L. 21).
- (6) Nature's embers (L. 22).
- (7) Haunted shade (L. 24).
- (8) Arched bough (L. 28).
- (9) Sacred gloom (L. 29).
- (10) The bird of hundred dyes (L. 40).
- (11) English fairies (L. 43).
- (12) Sylvan revelry (L. 51).
- (13) Virgin white (L. 62).
- (14) Liquid strain (L. 69).
- (15) Soul-entrancing swell (L. 71).
- (17) Philomel (L. 72).

(For explanations, see Notes).

## GRAMMATICAL.

III.—Note the following important parsing :—

- L. 3. **Moored**—past participle, is joined to “bark” in the next line.
- L. 9. **All**—an adverb, modifies “apart.”
- L. 12. **True**—an adjective used as a noun, in the objective case, direct object of “told.”
- L. 15. **To shun**—gerundial infinitive, used as a noun, in the objective case, is the retained object of taught.
- (See Nesfield's Grammar Bk. IV, page 57, Art. 164).
- L. 17. **But**—an adverb, modifies “rarely.”
- L. 20. **So**—an adverb, modifies “cool.”
- L. 21. **To lie**—gerundial infinitive used as a noun, in the objective case, object of “loves.”
- L. 23. **Laid**—past participle, joined to the noun “tower.”

- L. 45. **But**—a negative relative pronoun meaning ‘that not’, having for its antecedent “who”, is in the nominative case, and subject of “thought.”
- L. 49. **To gaze**—gerundial infinitive joined to “prayer.”
- L. 50. **Truce**—an abstract noun, in the nominative case, is the complement of the infinitive “be” in “Let there be” understood.
- L. 54. **As**—conjunctive adverb, modifies fade.
- L. 60. **Confest**—a past participle, joined to “Dhatura.”
- L. 62. **White**—an adjective used as a noun, meaning whiteness, in the objective case, is the object of the preposition “of” understood.
- L. 66. **Village**—a noun used as an adjective, qualifies “song” “born” and “drum” successively.
- L. 79. **Rustling**—imperfect participle, used as an adjective, qualifies “trees.”
- L. 80. **Betimes**—an adverb, modifies “to find.”

IV.—Analyse the following sentences :—

- (1) He loves to lie.  
 Midst Nature's embers parched and dry.  
 Where o'er some tower in ruin laid,  
 The pipal spreads its haunted shade.
- (2) With thankful heart confess.  
 Even here may be happiness.

Answer :—

- (1) Arranging the lines in prose order they come to this :—He loves to lie amidst nature's parched and dry embers, over some tower, laid in ruin, where the pipal spreads its haunted shade.

The sentence is complex.

“He”—is the subject.

“Loves”—is the predicate.

“To lie.....shade”—object of “loves”

“Where the pipal.....shado”—an adjectival clause, qualifies tower.”

(2) The prose order is :—confess, with thankful heart, (that) happiness may be even here.

The sentence is complex.

“ You ” is the subject (understood)

“ Confess ” is the predicate.

“ that happiness...here ”—is the object of “ confess.”

“ With thankful heart ” is the adverbial adjunct to confess.

## GENERAL.

V.—Point out the figures of speech in the following :—

- (1) Behold the tiny frigate ride.
- (2) The Moslem's *savoury supper steams*.
- (3) *Her hazel and her hawthorn glade*.
- (4) Firefly lights his lamp of love.
- (5) Fit warder in the gate of death.
- (6)           The jackals cry.  
              Resounds like sylvan revelry.
- (7) A pearl around the locks of night.
- (8) Shrill cigala strikes his lyre.

Answers :—

- (1) This is an example of irony for the small boat is humorously called “ a frigate ” or warship.
- (2) This is an example of alliteration, because of the repetition of *s* in the beginning of three words.
- (3) Here also we have alliteration, in the repetition of *h* four times.
- (4) Here again we have alliteration in the repetition of *l* three times.  
It is also a metaphor, for it implies a comparison of the firefly's light to a lamp.
- (5) The snake is compared to a warder and tomb to the gate of death ; and the comparison is not expressed, but implied. This is therefore a metaphor.

- (6) This is an example of simile, for the comparison is expressed by the word "like."
- (7) Dhatura flowers are compared to pearls, the darkness to the locks and the night to a lady, and the comparison is implied. Hence a metaphor.
- (8) Cigala's sound is compared to that of the lyre and eigala to the player on the instrument and the comparison is not expressed. Hence a metaphor also.

VI.—What is the conclusion that the poet arrives at after his evening walk.

*Ans.*—The conclusion is this : Happiness is not confined to the next world alone ; it can be had even here. Our generous God has given us two things—peace of mind and hope of heaven—in which to find our happiness mostly.

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## GRAVES OF A HOUSEHOLD.

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### EXPLANATORY.

I.—Explain the following passages with reference to the context :—

- (1) The same fond mother bent at night  
O'er each fair sleeping brow ;  
She had each folded flower in sight,—  
Where are those dreamers now ?
- (2) One sleeps where southern vines are dressed  
Above the noble slain ;  
He wrapt his colours round his breast,  
On a blood-red field of Spain.
- (3) And parted thus they rest, who played,  
Beneath the same green tree ;  
Whose voices mingled as they prayed  
Around one parent knee !  
They that with smiles lit up the hall,  
And cheered with song the hearth—

Alas for love ! if thou wert all,  
And naught beyond, O Earth !

(*Matric. 1909*).

(*For answers, see notes.*)

II.—Explain the following phrases :—

(1) Far and wide	...	...	...	...	St. 1.
(2) Sleeping brow	...	...	...	...	St. 2.
(3) Folded flower	...	...	...	...	"
(4) The blue lone sea	...	...	...	...	St. 4.
(5) Low bed	...	...	...	...	"
(6) Where southern vines are dressed above the noble slain ( <i>Matric. 1908</i> )	...	...	...	...	St. 5.
(7) Blood-red field of Spain	...	...	...	...	"
(8) Italian flowers	...	...	...	...	St. 6.
(9) Parent knee	...	...	...	...	St. 7.

(*For explanation, see notes.*)

### GRAMMATICAL.

III.—The following are important parsings :—

St. 3. **Far**—adjective, qualifies " place."

St. 6. **Last**—adjective used as a noun, in apposition with  
" she."

St. 7. **Parted**—past participle, joined to " they "

St. 8. **Alas for love !**—(*Matric. 1909.*) an interjectional  
phrase, (Cf. Nesfield's Grammar Bk. IV, p. 110.  
art. 254).

" **Wert**—verb in the subjunctive mood, agrees with  
its subject " there."

St. 8. **Naught**—(*Matric. 1909*) Indefinite pronoun, in the  
nominative case, subject of the verb " be " a  
subjunctive (understood).

IV.—Analyse the following lines :—

Alas for love ! if thou wert all.  
And naught beyond. O. Earth ;

(*Matric. 1909*).



Ans.—Prose version of the above is—

O Earth, if thou wert all and if naught be beyond, we  
are sorry for love.

### The Sentence is Complex.

“ We ”—is subject.

“ Are sorry for love ”—is predicate with complement.

“ If thou wert all ” and “ if naught be beyond ” are two  
adverbial adjuncts of the predicate.

“ If thou wert all ”—is an adverbial clause of condition  
modifies “ are sorry ”.

“ If naught be beyond ” is another adverbial clause of  
condition modifies “ are sorry ”.

### GENERAL.

V.—Point out the figures in the following :—

- (1) The same fond mother bent at night  
O'er each fair *sleeping brow*.
- (2) She had each *folded flower* in sight.

Ans.—(1) Brow is put for the face—hence it is a synecdoche.

Sleeping brow is an example of transferred epithet, for  
the brow was not sleeping but the child was, whose  
brow is spoken of.

- (2) Folded flower here means sleeping child which is  
impliedly compared with the folded flower. Hence  
the figure is metaphor.

VI. What is the moral that the poetess of “ the Graves of House-  
hold ” is trying to impress upon her readers ?

Ans.—We often see that lovers are hopelessly separated in this  
world. There is a hope that these separated persons  
meet again in the world beyond. If there were no such  
hope, love would simply be a sad business.

## ABOU BEN ADHEM AND THE ANGEL.

I. Explain the following phrases and lines :—

- (1) Deep dream of peace.
- (2) And saw within the moonlight of his room,  
Making it rich and like a lily in bloom,  
An angel writing in a book of gold.
- (3) Exceeding peace had made Ben Adhem fold.
- (4) The presence in the room.
- (5) A look made of all sweet accord.
- (6) A great wakening light.
- (7) And lo ! Ben Adhem's name led all the rest.

*(For answer, see notes.)*

II. Analyse : Write me as one that loves his fellowmen.

*Ans.*—The sentence is elliptical and is equivalent to : Write me  
as you would write one that loves his fellowmen.

**The sentence is complex.**

“You”—subject understood.

“Write”—predicate.

“Me”—object of “write.”

“As you would.....fellow men”—adverbial adjunct of the  
predicate.

“As you would write one”—is an adverbial clause of manner,  
modifies “write.”

“That loves his fellow-men”—an adjectival clause, qualifies  
“one.”

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## THE MAN OF LIFE UPRIGHT.

I.—Explain the following :—

- |                              |             |
|------------------------------|-------------|
| (1) Guiltless heart.....     | (Stanza 1.) |
| (2) Silent days.....         | ( .. 2.)    |
| (3) Thunder's violence.....  | ( .. 3.)    |
| (4) Unaffrighted eyes.....   | ( .. 4.)    |
| (5) Horrors of the deep..... | ( .. .. )   |
| (6) Terrors of the sky.....  | ( .. .. )   |

*(For answer, see notes.)*

II.—Explain in simple English the following passages :—

Thus scorning all the cares  
That fate or fortune brings,  
Makes the heaven his book,  
His wisdom heavenly things :  
Good thoughts his only friends,  
His wealth a well spent age,  
The earth his sober inn  
And quiet pilgrimage.

(Metric, 1911.)

*(For explanation, see notes.)*

III.—What is the philosophy that is embodied in the passages quoted in question II above ?

*(For answer, see notes.)*

IV.—Note the following parsings :—

St. 5. **Heaven**—object of 'makes.'

**Book**—factitive object of 'makes.'

V.—What are the qualities of an upright man? Draw your answers from the poem called "The man of Life Upright."

*Ans.*—The following are the qualities of an upright man :—

- (1) He has a pure and innocent heart.
- (2) He is not vain in the least.
- (3) He leads a peaceful life.
- (4) His pleasures are all innocent.

- (5) He cannot be affected by hopes or sorrows.
  - (6) He has no enemies.
  - (7) He is not afraid of death or of God's judgment in the next world.
  - (8) He entertains no anxieties regarding his life in this world.
  - (9) He occupies himself with the study of God and his order.
  - (10) He finds pleasure in cherishing good thoughts.
  - (11) He spends his life in doing good deeds ; but not in earning money.
  - (12) He does not consider earth as a place of enjoyment ; but as one of serious preparation for next world.
  - (13) His home is heaven ; and earth is a place of temporary residence for him.
- 

## CHARACTER OF THE HAPPY WARRIOR.

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### EXPLANATORY.

I.—Explain the following passages :—

- (1) It is the generous spirit, who when brought  
Among the tasks of real life, hath wrought  
Upon the plan that pleased his childish thought :  
Whose high endeavours are an inward light  
That makes the path before him always bright.
- (2) Who, doomed to go in company with Pain,  
And Fear and Bloodshed, miserable train !  
Turns his necessity to glorious gain.
- (3) Tis he whose law is reason ; who depends  
Upon that law as on the best of friends ;  
Whence, in a state where men are tempted still  
To evil for a guard against worse ill,  
And what in quality or act is best  
Doth seldom on a right foundation rest,  
He fixes good on good alone, and owes  
To virtue every triumph that he knows.

- (1) Who comprehends his trust, and to the same  
Keeps faithful with a singleness of aim,
- (5) Whose powers shed round him in the common strife,  
Or mild concerns of ordinary life,  
A constant influence, a peculiar grace.
- (6) He who, though thus endued with a sense  
And faculty for storm and turbulence,  
Is yet a soul whose master-bias leans  
To home-felt pleasures and to gentle scenes :  
Sweet images ! which, wheresoever he be,  
Are at his heart ; and such fidelity  
It is his darling passion to approve ;  
More brave for this, that he hath much to love.
- (7) Who, not content that former worth stand fast,  
Looks forward, persevering to the last  
From well to better, daily self-surpast.

*(For explanation see notes.)*

II--Explain the following phrases : -

- (1) Tasks of real life (L. 4)
- (2) Childish thought (L. 5)
- (3) Natural instinct (L. 8)
- (4) Makes his moral being, his prime care (L. 11)
- (5) (Power) human natures highest dower (L. 16)
- (6) Self-knowledge (L. 23)
- (7) And in himself possess his own desire (L. 38)
- (8) Lie in wait (L. 41)
- (9) Showers of manna (L. 45)
- (10) Sudden brightness (L. 52)
- (11) Heat of conflict (L. 53)
- (12) Conspicuous object in a nation's eye (L. 66)
- (13) A toward or untoward lot (L. 68)
- (14) Games of life (L. 70)
- (15) Go to dust (L. 79)
- (16) Dead, unprofitable name (L. 80)

- (17) Finds comfort in himself and his cause (L. 81.)  
 (18) Mortal mist (L. 82).  
 (19) Heaven's applause (L. 83).

(For explanation consult notes.)

## GRAMMATICAL.

III.—Note the following important parsings :—

- L. 2. **That**—a relative pronoun, with its antecedent “he,” in the nominative case, is the complement of “to be”  
 “ **To be**—a gerundial infinitive, used as a noun, in the objective case, is the object of “wish”  
 L. 8. **To discern**—a gerundial infinitive, used as a noun, in the objective case, is in apposition with “instinct.”  
 L. 9. **To learn**—a gerundial infinitive, used as an adverb, modifies “is diligent.”  
 L. 11. **Being**—abstract noun, objective case, is the object of “makes.”  
 „ **Care**—objective case, factitive object of “makes.”  
 L. 13. **Train**—a collective noun, in the objective case, is in apposition with “Pain, Fear and Blood-shed.”  
 L. 18. **Good**—an adjective, used as a noun, in the objective case, is the object of “receives.”  
 L. 35. **Rise**—a verb in the subjunctive mood, agrees with its subject “he.”  
 L. 52. **Man**—noun, in the objective case, is governed by the adjective “like.”  
 N. B.—Note that the adjective *like* governs a noun in the objective case, like a preposition.  
 L. 56. **Come**—simple infinitive after the auxiliary “may” understood.  
 L. 63. **It**—Pronoun, in the nominative case is the temporary subject of “is.”  
**To approve**—a gerundial infinitive, used as a noun, in the nominative case, is the real subject of “is.”

L. 70. **One**—indefinite pronoun, in the objective case, is the object of "plays."

L. 76. **Well**—an adverb used as a noun, in the objective case, governed by the preposition "from."

**Better**—an adverb used as a noun, is the object of the preposition "to."

IV.—Analyse :—

Who, not content that former worth stand fast,

Looks forward, persevering to the last.

Ans :—

The whole is a subordinate adjectival clause qualifying "he."

"Who"—subject.

"Not content.....fast"—is an attributive adjunct to "who."

"Persevering...last"—is an attributive adjunct to the subject "who."

"Looks"—predicate.

"Forward"—adverbial adjunct to the predicate "looks."

"That former...fast."—noun clause, object of content.

## GENERAL.

V.—Mark the figures in the following :—

(1) Who doomed to go in company with *Pain*.

And *Fear* and *Bloodshed*. (L. 12-13).

(2) I happy as a lover (L. 51).

Ans :—

(1) *Pain*, *Fear*, *Bloodshed*—are personified. Hence the figure is personification.

(2) The figure is simile; the warrior being compared to a lover and the awful moment, to his beloved.

VI.—Mention briefly the character of a happy warrior as described by Wordsworth.

Ans.—They are : (1) Pure and innocent aspirations (2) Natural love for intellectual and moral culture ; (3) Strength of character ; (4) Brave and forgiving ; (5) Patient and

enduring ; (6) Sympathetic ; (7) Always governed by reason ; (8) Doing good for the sake of good ; (9) Faithful ; (10) Ready for every occasion ; (11) Love for homely life ; (12) Following the dictates of his conscience at all cost ; (13) Persevering ; (14) Bold to face death.

## SIMON LEE.

I.—Explain the following :—

(1) Hill and valley wrang with glee.

When echo bandied round and round,

To the halloo of Simon Lee.....(St. 2).

(2) Chiming hounds.....(St. 3).

(3) Old Simon is left in liveried poverty.....(St. 4).

(4) Moss-grown hut of clay.....(St. 6).

(5) Scanty cause for pride.....(St. 7).

(6) Such store as silent thought can bring.....(St. 9).

(7) You would find a tale in every thing.....(St. 9).

(8) A tale you will make it.....(St. 9).

(9) The tears into his eyes were brought,

And thanks and praises seemed to run

So fast out of his heart, I thought

They never would have done.

I have heard of hearts unkind,

Kind deeds with coldness still returning ;

Alas ! the gratitude of men

Has oftener left me mourning.

*(For explanation, consult notes.)*

II.—Mark the following parsings :—

St. 7. It—is the temporary subject of “is.”

All—is the real subject of “is.”

III.—Analyse :—

My gentle reader, I perceive

How patiently you have waited.

And now I fear that you expect

Some tale will be related.



Ans.—The sentence is compound.

First sentence :—

My gentle reader, I perceive

How patiently you have waited

“ My gentle reader ”—nominative of address.

“ I ”—subject.

“ Perceive ”—predicate.

“ How patiently you have waited ”—object of perceive  
and is a noun clause.

Second sentence :—

And now I fear that you expect

Some tale will be related.

“ And ”—co-ordinate connective.

“ I ”—subject.

“ Fear ”—predicate.

“ That you expect &c.”—noun clause, object of “ fear.”

“ Some tale will be related ”—noun clause object of  
“ expect.”

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## THE LADDER OF ST. AUGUSTINE.

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### EXPLANATORY.

I.—State in your own words the plain meaning of the following passage :—

- (1) All thoughts of ill ; all evil deeds  
That have their roots in thoughts of ill ;  
Whatever hinders or impedes  
The action of the nobler will :—  
All these must first be trampled down  
Beneath our feet, if we would gain  
In the bright fields of fair renown  
The right of *eminent domain*.  
We have not wings, we cannot soar ;  
But we have feet to *scale and climb*,  
By slow degrees, by *more and more*,  
The cloudy summits of our time.

(Metric, 1908).

- (2) But they while their companions slept.  
Were toiling upwards in the night.
- (3) Nor deem the irrevocable past  
As wholly wasted, wholly vain,  
If rising on its wrecks, at last  
To something nobler we attain.

(For explanation, see notes.)

II.—Explain the following phrases :—

- (1) St. Augustine (who was he?).....(St. 1.)
- (2) Revel of the ruddy wine.....(St. 3.)
- (3) All occasions of excess.....( , )
- (4) Dreams of youth.....(St. 4.)
- (5) The desert airs.....(St. 8.)
- (6) Their solid bastions.....(St. 9.)

(For explanation consult notes.)

## GRAMMATICAL.

III.—Explain the grammatical construction of the words and phrases in italics in Q. I. (1). (Matric. 1908).

**Whatever**—A relative pronoun, with its antecedent “these”, in the nominative case, subject of “hinders” or “impedes.”

**All**—indefinite numeral adjective qualifies “these.”

**These**—subject of “must be trampled down.”

**Eminent**—adjective qualifies “domain.”

**Domain**—objective case, object of the preposition “of.”

**To scale and climb**—gerundial infinitives, used as adjectives, qualify “feet.”

**By more and more**—adverbial phrase, modifies “to scale and climb.”

GENERAL

IV.—Does Longfellow mean to say that vices should be practised if one has to become great?

Ans:—No. He means that vices should be conquered or suppressed, if one wants to become great. Vices have therefore only a negative value in our life.

[THE END.]

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